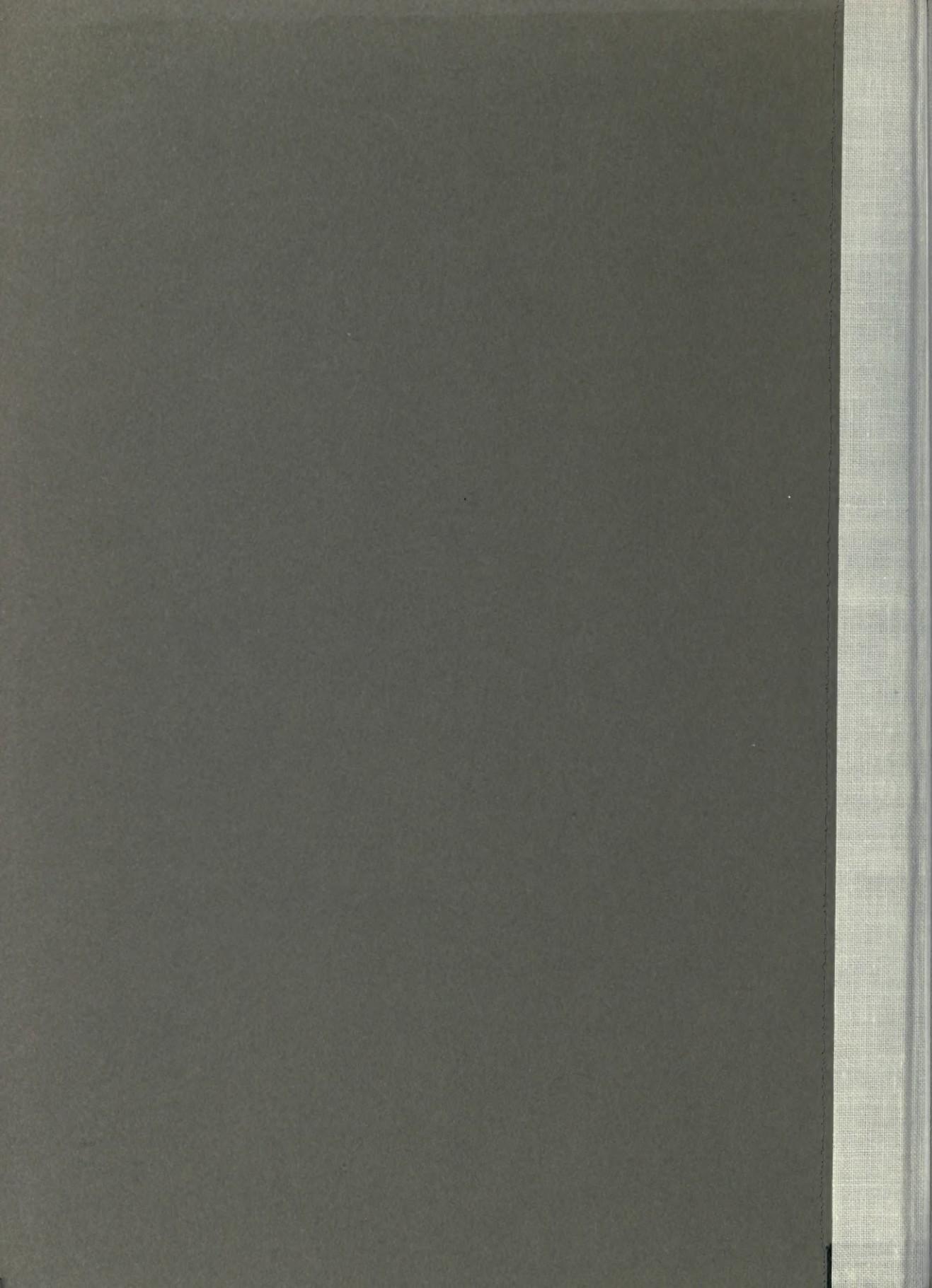


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THE BIBLIOGRAPHER

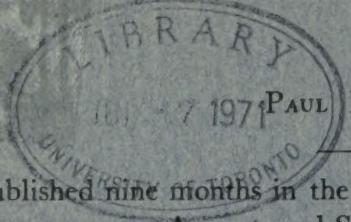
PAUL LEICESTER FORD, *Editor.*



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THE BIBLIOGRAPHER

A JOURNAL OF BIBLIOGRAPHY AND RARE BOOK NEWS



Edited by

PAUL LEICESTER FORD

Published nine months in the year, the issues for the months of July,
August, and September being omitted

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APRIL, 1902

No. 4

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VOL. I, No. 4

APRIL, 1902

THE BIBLIOGRAPHER

SOME NOTES ON THE THREE PARTS OF HUDIBRAS

by BEVERLY CHEW

M R. SECRETARY PEPYS writes under the date of December 26, 1662, "Hither come Mr. Battersby, and we falling into a discussion of a new book of drollery in verse called *Hudibras*, I would needs go find it out, and met with it at the Temple; cost me 2s. 6d. But when I come to read it, it is so silly an abuse of the Presbyter Knight going to the warrs, that I am ashamed of it, and by and by meeting at Mr. Townsend's at dinner, I sold it to him for 18d." Again, on February 6, 1663, he says, "and so to a Booksellers in the Strand and there bought *Hudibras* again, it being certainly some ill humor to be so against that which all the world cries up to be an example of wit; for which I am resolved once again to read him and see whether I can find it or no." Three days before Pepys made his bad bargain in buying *Hudibras* for 2s. 6d. and selling it to Mr. Townsend for 18d., the following notice appeared in the *Public Intelligencer*: "There is stolen abroad a most false imperfect copy of a poem called *Hudibras*, without name either of printer or bookseller as fit for so lame and spurious an impression. The true and perfect edition printed by the author's original is sold by Richard Marriot under St. Dunstan's Church in Fleet Street." It is not unlikely that the first copy of *Hudibras* purchased by Pepys was of this so-called "spurious" edition. There exists, however, rather a curious question in relation to the edition pronounced "spurious" by Marriot. If it was, as a matter of fact, unauthorized,

why does it contain on the verso of the title precisely the same "Imprimatur" that appears on Marriot's "true and perfect edition"? Yet there it is, "Imprimatur Jo. Berkenhead, November 11, 1662." This fact has been overlooked, but it conclusively proves that the so-called "spurious" editions and the authorized editions of the first part were issued under one and the same license. This reminds one not a little of Pope's curious efforts to bewilder his readers in regard to the publication of his *Letters* and the first issues of the *Dunciad*, and it may have been a mere trick to help the sale.

An examination of the text of the two editions does not disclose any variation other than mere petty differences in orthography such as "blood" and "bloud," nothing in fact, to warrant the unauthorized edition being called "a most false imperfect copy." This unauthorized first part appears to have gone through three editions. The first has two lines of errata at the foot of the last page. In the second the corrections have been made. The third has a new form of title-page without the crowned rose and thistle.

Marriot's "true and perfect" edition is printed in octavo of a larger size than the unauthorized, on rather thick paper, and from type larger and well leaded. This edition was no doubt sold to the members of the Court and nobility, who were eager to buy what was so pleasing to their Lord and King. Marriot, however, did not stop here but issued two other editions, one in very small octavo, and another in duodecimo. These were published at a low price to meet the large demand. *Hudibras* was a very popular book, if for no other reason than the praise bestowed upon it by the King, who is said to have carried a copy about with him in his pocket and to have frequently quoted from its pages. The Royal approval made it possible for some unknown poetaster to issue a "Second Part" in advance of Butler's own edition. This performance dated 1663, which is absolutely without merit, was issued without publisher's name or license, but nevertheless passed through at least two editions. Butler's own Second Part appeared with the Imprimatur dated November 5, 1663, and with the imprint—"London, Printed by T. R. for John Martyn and James Allestry, at the Bell in St. Paul's Church Yard, 1664." It was issued in both large and small octavo to correspond with Richard Marriot's

large and small editions. On November 28, 1663, Mr. Secretary Pepys writes, "thence abroad to Paul's Church Yard and there looked upon the second part of *Hudibras*, which I buy not but borrow to read, to see if it be as good as the first, which the world cry so mighty up though it hath not a good liking in me, though I had tried by twice or three times reading to bring myself to think it witty." The caution of Mr. Pepys, who no doubt remembered his bad bargain with the first part, is to be greatly commended. He never could make himself agree with the verdict of the time, and his last entry concerning the poem, on December 10, 1663, is, "and *Hudibras* both parts, the book now in the greatest fashion for drollery, though I cannot, I confess, see enough where the wit lies." He did not preserve copies of the first edition in his library, the copy in the Pepysian Collection bearing date 1689.

For some reason, now unknown, Butler permitted the third and last part of *Hudibras* to remain unprinted until 1678, when "Hudibras the Third and last part written by the Author of the First and Second Parts was issued by Simon Miller, at the Sign of the Star at the West End of St. Paul's."

In most of the earlier bibliographies of *Hudibras* it is stated there are two issues of this part, one with errata, and the other with the errata corrected, and with the words "Licensed and Entered, according to the Act of Parliament for Printing" on the verso of the title.

The fact is there are really two distinct editions of this third part: the first with the leaf of errata, and with no license on the verso of title; in the second the errata are corrected, and the license appears on the verso of title. Even a very superficial examination of the two editions is sufficient to determine that the text of the second has been in the main reset.

All the reproductions given herewith are the exact size of the originals.

The following are the collations of the three parts and of the spurious second part:

UNAUTHORIZED PART I.

- A. (*See plate I.*) Small 8vo. A—H in 8s. Title A*1*. On verso, "Imprimatur | Jo. Berkenhead | Nov. 11 | 1662." Canto I, A*2*—C*2*. Canto II, C*3*—E*7* (verso blank). Canto III, E*8*—H*8* (verso blank). At foot of H*8* list of Errata.

SOME NOTES ON THE

In the Appendix to the Rowfant Library Catalogue it is said of this edition, "this appears to be the first issue of what was probably a pirated copy."

- B. (*See plate II.*) Collation the same as "A." No list of Errata on H8, corrections having been made in the text. A careful examination of "A" and "B" shows that the text of "B" has been reset throughout. There are many differences in its use of capital letters, as well as in orthography. Page 1, line 1, "civil" is printed "Civil" in "B." Page 3, line 19, "Latin" is "Latine" in "B." There are also many differences in the form of the capitals.
- C. (*See plate III.*) Collation same as in "A" and "B." Title differs, the crowned rose and thistle being replaced by printer's ornaments arranged in the form of an inverted pyramid. This edition has again been reset and shows numerous differences in the use and forms of the capitals. It can, however, be easily distinguished from the fact that the running headline of "Canto I, II, or III," is in much smaller type than in either "A" or "B" to page 79, when the size used in "A" and "B" is resumed for the remainder of the volume.

The Rowfant Library Catalogue, referring to this edition, calls it the "second issue," showing that our edition "B" was not known to the compiler of that catalogue.

GENUINE PART I.

- D. (*See plate IV.*) Octavo. A—R in 8s. A1 recto blank; on verso, "Imprimatur | Jo. Berkenhead | Novemb. 11 | 1662." Title A2 (verso blank). Canto I, A3—E5. Canto II, E6—L3 (verso blank). Canto III, L4—R8. At foot of R8 list of Errata.
This is probably the first issue of the authorized first part. The type is larger and the lines are heavily leaded.
- E. (*See plate V.*) Small octavo. A—H in 8s. Title A1; on verso "Imprimatur," etc., as before noted in "A." The arrangement of this edition agrees exactly with "A," "B," and "C," but the book is more carefully printed on better paper. It was undoubtedly issued by Marriot, to compete with "A," "B," and "C," if those editions were really issued by a rival publisher.
The titles of "E" and "F" are identical.
- F. (*See plate V.*) Duodecimo. A—F6 in 12s. A1, recto blank; on verso Imprimatur, etc. Title A2, verso blank. Canto I, A3—B7. Canto II, B8—D5 recto. Canto III, D5 verso—F6.
This edition has been reset. The title of this edition and the previous edition (E) are exactly alike. Copies occur with leaf A blank, and with the "Imprimatur" on the verso of the title A2.

SPURIOUS PART II.

G. (*See plate VI.*) Small octavo. One leaf. B—H₂ in 8s. Title, verso blank. The First Canto, B—C₆. The Second Canto, C₇—E₂ recto. The Third Canto, E₂ verso—H₂. At foot of last page, “The Printer to the Reader.” “The Author having not time to attend the Press, some Mistakes have happened (but not any very grosse) which is desired thou wilt either passe by, or amend with thy Pen. Farewell.”

H. (*See plate VII.*) Collation the same as “G,” of which it is a close reprint—though there are enough differences in the use and form of capital letters to show it has been reset throughout.

There is some warrant for the belief that there is at least one more edition of this Spurious Second Part. In a note in a copy of “G” I have seen, it is stated that Dr. Farmer possessed a copy which contained on the verso of A₁ the following “Advertisement to the Reader:” “Whereas several imperfect copies are dispersed abroad: take notice that this hath been corrected and enlarged by the Author, since the coming out of the other.” Both “G” and “H” are the work of an anonymous imitator of Butler.

GENUINE PART II.

I. (*See plate VIII.*) Octavo. A₄ leaves. B—P₄ in 8s. A₁ and 2 blank. A₃ recto blank; on verso, “Imprimatur | Roger L'Estrange | Novemb. 5th | 1663.” Title A₄, verso blank. Canto I, B—F₁. Canto II, F₂—K₁. Canto III, K₂—P₄. At foot P₄ is a list of Errata. This edition corresponds in type and style of printing with “D.” There was no unauthorized edition of Part II.

K. (*See plate IX.*) Small octavo. A—H in 8s. A₁ blank. A₂ recto blank; on verso, “Imprimatur,” as in “I.” Title A₃. Canto I, A₄—C₅. Canto II, C₆—E₇, verso blank. Canto III, E₈—H₇, verso blank. H₈ a blank leaf. The edition is uniform with “E,” and often is bound with it.

PART III.

L. (*See plate X.*) Octavo. A—S in 8s, and one leaf of Errata. Title A₁, verso blank. Canto I, A₂—F₇. Canto II, F₈—N₁. Canto III, N₂—Q₁. An Heroical Epistle, etc., Q₂—R₄. The Ladies Answer, R₅—S₈, verso blank. Errata, recto of an extra leaf.

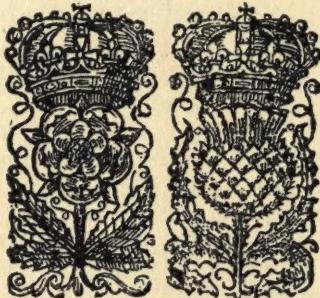
M. (*See plate XI.*) Octavo. A—S in 8s. Collation same as “L,” except the leaf of errata is omitted, the corrections having been made in the text. On the verso of title, “Licensed and Entered, according to the—Act of Parliament for Printing.”

There was no small octavo or duodecimo edition of this Part. “L” is generally taller than “D” and “I,” while “M” is about the same size, and is consequently more frequently found with “D” or “I” in collected sets of the three Parts.

HUDIBRAS.

THE FIRST PART.

Written in the time of the late Wars,



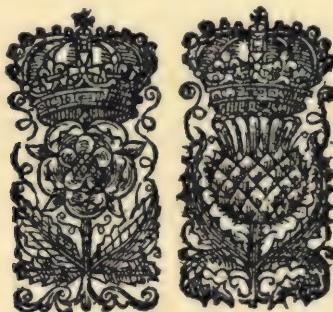
LONDON.
Printed in the Year, 1663.

PLATE I.

HUDIBRAS.

THE FIRST PART.

Written in the time of the late Wars



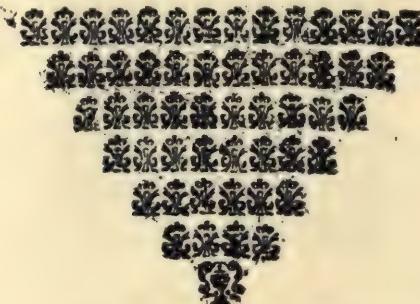
LONDON,
Printed in the Year, 1663.

PLATE II.

HUDIBRAS.

THE FIRST PART.

Written in the time of the late WARS.



L O N D O N,

Printed in the Year, 1663.

PLATE III.

HUDIBRAS.

THE FIRST PART.

Written in the time of the late Wars.



London,

Printed by F. G. for Richard Marriot, under Saint
Dunstan's Church in Fleetstreet. 1663.

PLATE IV.

Hudibras.

THE FIRST PART

Written in the time of the late Wars.



LONDON:
Printed by J. G. for Richard Marriot, under
St. Dunstans Church in Fleet-street, 1663.

PLATE V.

Hudibras.

THE
Second Part.



L O N D O N,
Printed in the Year,
1663.

PLATE VI.

Hudibras.

THE Second Part.

The last Edition Corrected.

L O N D O N,
Printed in the Year,
1 6 6 3.

PLATE VII.

HUDIBRAS.

The Second Part.

By the Authour of the First.



L O N D O N,

Printed by T.R for John Martyn, and James Allestry
at the Bell in St. Paul's Church Yard, 1664.

PLATE VIII.

HUDIBRAS.

The Second Part.

By the Author of the First.



L O N D O N,

Printed by T. R. for John Martyn, and James
Allestry, at the Bell in St. Pauls Church-
Yard. 1664.

PLATE IX.

HUDIBRAS.

THE
Third and last
PART.

Written by the AUTHOR
OF THE
FIRST and SECOND PARTS.

L O N D O N,

Printed for *Simon Miller*, at the Sign of the *Star*
at the West End of St. Pauls. 1678.

PLATE X.

HUDIBRAS.

THE
Third and last
P A R T.

Written by the AUTHOR
OF THE
FIRST and SECOND PARTS.

L O N D O N ,

Printed for *Simon Miller*, at the Sign of the *Star*
at the West End of St. Pauls. 1678.

PLATE XI.

THE CRISIS

by PAUL LEICESTER FORD

FEW collectors of books relating to the American Revolution have failed at one time or another to happen upon one or more small pamphlets entitled *The Crisis*, which examination proved to be not the later serial by that name written by Thomas Paine, but parts of a series, printed at some American press in the year 1775, from an English original. In my own collecting I have found no less than five reprints by different American printers, and my notes show three more, proving beyond question how popular the work was in this country. Yet, though remarkable in itself, though especially distinguished by Parliament, of which more anon, and though multiplied by editions, it is entirely unnoticed in any of the histories of that war, either English or American, and bibliographically it has been scarcely less neglected. Without pretending completeness, I purpose to record here such facts, historical and bibliographical, as I have been able to unearth concerning it.

The original English publication was a weekly paper, not of news, but of essays, wholly political in character, and both in this regard and in typographical form was modeled upon *The North Briton* and similar periodicals. It was issued in small folio ($7 \times 11\frac{1}{2}$ inches), and each issue contained from four to eight pages, six being the usual number. The headlines and colophon of the first issue were as follows:

The / Crisis. / Number I. To be continued Weekly. / Friday, January 20, 1775. Price Two-pence, Half Penny [Colophon] Printed and published for the Authors, by T. W. Shaw, in Fleet-Street, / opposite Anderton's Coffee House, where letters to the Publisher / will be thankfully received.

With No LI, for January 6, 1776, there was added to the head-

ing a new line, "During the present Bloody Civil War in America," and this was thenceforth retained. A change in the colophon was made in No. LXVII, for April 27, 1776, by the addition of the words: "New editions of all the Numbers of this spirited Paper, are now ready for Sale, and *complete sets* will be sent to any part of *England, Carriage Free.*" One extra number was issued, called, "The / Crisis. / Extraordinary. / Wednesday, August 9, 1775." paged continuously with the regular issues. In all 91 were printed, or 92 including the "Extraordinary" one. They were paged from 1-574, but there are no pp. 79-85, though without break in the numbers; and there are certain other minor discrepancies in the paging, due to typographical errors, or possibly to variations between different editions. From internal evidence it seems probable that the paper was edited by William Moore, who previously had carried on two political papers, *The North Briton Extraordinary*, and *The Whisperer*, of much the same character.

What makes this periodical remarkable, and of particular interest to American collectors, is its bold advocacy of the cause of the colonies, even after they had declared their independence, and its unmeasured abuse of those who favored the subjection of America. Bute and Mansfield, North and Dartmouth, Wesley and Johnson, Gage and Howe and Burgoyne, and many other politicians, pensioned writers, and military officers are lashed with a savageness almost inconceivable; and the King, far from being excepted, is the most often and the most virulently attacked, twelve issues (Nos. 3, 20, 27, 29, 30, 31, 40, 46, 57, 58, 66, 69) being especially addressed to him. A few excerpts will show the quality of this scourging.

A bloody Court, a bloody Ministry, and a bloody Parliament.—No. II, p. 7.

Ye CONSPIRATORS against the LIBERTIES of Mankind at St. JAMES'S; in St. STEPHEN'S CHAPEL, the HOUSE of LORDS, or amongst the BENCH of SATANICAL BISHOPS; you must surely think there is no GOD to JUDGE, nor HELL to RECEIVE you; or, you could never be so far ABANDONED as to stain your HANDS, and consent to DYE the PLAINS of AMERICA with the INNOCENT BLOOD of her INHABITANTS.

Nero had such Instruments of Slaughter.—No. IV, p. 19.

The present Necessary DEFENSIVE War on the part of America, justified by the Laws of God, Nature, Reason, State, and Nations; and therefore no TREASON or REBELLION.—No. XIV, p. 91.

T H E

C R I S I S.

N U M B E R III. *To be continued Weekly.*

SATURDAY, FEBRUARY 4, 1775. [Price Two-pence Halfpenny.]

*Thy Name, O! Chatham, (with some few more) is made, rare
Instance, IMMORTAL by Defeat; and to thee—NEW HO-
OURS rise—from the RUINS of thy COUNTRY. While
you live, never-fading Laurels, the just Reward of thy Virtue,
Conduct, and Fidelity, shall crown thy hoary Head, and shade thy
venerable Brow—And may thine and BRITAIN's ravished
Eyes, behold thy FOES and Hers, for their TREACHERY and
VILLAINY, dragged to EXECUTION, dressed and dishonoured
in funeral ROSEMARY and the baleful YEW.*

To the K I N G,

S I R,

LIBERTAS To follow you regularly through every Step of a
fourteen Years SHAMEFUL and INGLORI-
OUS Reign, would be a Task as Painful, as
Disagreeable, and far exceed the Bounds of this
Paper: But we are called upon by the Neces-
sity of the Times, the Measures you are pur-
suing, by every Principle of Justice and Self-preservation, and by
the Duty we owe to GOD and our COUNTRY, to declare our
Sentiments (with a Freedom becoming of Englishmen), on some
of those dreadful Transactions and Oppressions which this King-
dom has laboured under, since the Glory and Lustre of the Crown
of England, was doomed to fade upon your Brow; and, to point
out to you, Sir, your own critical and DANGEROUS Situation.
Sir,

THE CRISIS

TO THE KING.

For Seas of BLOOD which your mad Fury shed,
 God soon will hurl his Veng'ance on your Head;
 Struck as when SATAN from his Glory fell,
 Your CONSCIENCE must be one continu'd Hell.

—No. XXXI, p. 203.

The *best of Kings* destroys us like a Flood,
 Each Morning washes in fresh Streams of BLOOD;
 Like PIOUS Nero mounted on a THRONE,
 Thinks he's a GOD, and all Mankind his OWN.

—No. XXXVI, p. 237.

TO THE KING.

. . . Many advantages, however, will raise from the glorious Designs of those two trusty and well-beloved Ministers of Belzebub, BUTE and MANSFIELD, and the Preparations you are making for the triumphant Entry of POPERY and SLAVERY. You will bind Sir, firmly to your Interest, three most FAITHFUL and POTENT ALLIES, the TURK, the POPE, and the DEVIL.—No. LVIII, p. 376.

Such boldness was not to be ignored, and after the appearance of No. III, or the first of those addressed to the King, it was brought, February 27, 1775, to the attention of Parliament, when the following proceedings ensued:

HOUSE OF LORDS.

Complaint was made to the House of a printed Paper, intituled, “*The Crisis*, No. III, Saturday, February 4, 1775, printed and published for the Authors, by T. W. Shaw, Fleet Street, opposite Anderton’s Coffee-House.”

The said Paper was read by the Clerk.

The Earl of Radnor moved to “Resolve, that the Paper called *The Crisis*, No. III, is a false, daring, infamous, seditious, and treasonable libel on His Majesty, designed to alienate the affections of His Majesty’s subjects from his Royal Person and Government, and to disturb the Peace of the Kingdom.”

Then an amendment was proposed to be made to the said motion, by leaving out the word “treasonable.”

Which being objected to, after debate, the question was put, “Whether the word ‘treasonable’ shall stand part of the motion?”

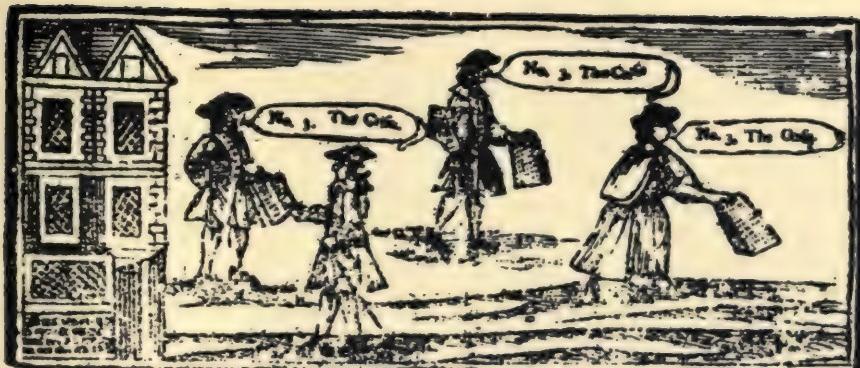
And it was resolved in the affirmative.

Then it was moved, “To agree to the said Resolution, as at first proposed.”

Which being objected to, the question was put thereupon :

And it was resolved in the affirmative.

Ordered, That His Majesty’s Attorney General do prosecute the Printer and Authors of the said Paper.



The Last DYING SPEECH OF THE C R I S I S Printed the 6th 1770

Which is to be burned at One o'Clock this Day in Palace-Yard, Westminister, and To morrow at Two at the Royal Exchange, as a malicious Libel against His Majesty.

This unfortunate Paper intituled the Crisis No. 3. made its appearance to the Publick but a few Weeks since, & being addressed to the King. spoke very disrespectfully of his Majesties honour regard to his forgetting his Royal Word in breaking his most Sacred Coronation Oath, and several other most malicious Speeches touching his Majestys Person; which being looked into by a certain Lord, the Crisis was taken into Custody and well examined in the House of Lords & Commons, when Several debates arose in the upper & lower House, a certain Lord being of the Opinion that it was treason against His Majestys most Sacred Person. A noble Duke was quite of another Opinion, and

THE CRISIS

HOUSE OF COMMONS

A complaint being made to the House of a printed Paper, intituled, “*The Crisis*, No. III, dated Saturday, February 4, 1775, printed and published for the Authors, by T. W. Shaw, in Fleet Street.”

The said Paper was delivered in at the Clerk’s table, and read.

Resolved, nemine contradicente, That the said Paper is a false, scandalous, and seditious libel, highly and unjustly reflecting on His Majesty’s sacred person, and tending to alienate the affections, and inflame the minds of his Majesty’s subjects against his person and Government.

Resolved, nemine contradicente, That one of the said printed Papers be burnt by the hands of the common hangman in *New-Palace Yard, Westminster*, on *Monday*, the 6th of *March* next, at one of the clock in the afternoon; and that another of the said printed Papers be burnt by the hands of the common hangman, before the *Royal Exchange in London*, on *Tuesday*, the 7th day of *March* next, at the same hour; and that the Sheriffs of *London* and *Middlesex* do attend at the said times and places respectively, and cause the same to be burnt there accordingly.

In a copy of the work purchased some years ago in London, there is a manuscript account which adds considerably to the above facts concerning the action of Parliament, and which runs as follows:

This unfortunate Paper intitled the Crisis, No. 3, made its appearance to the Publick but a few Weeks since, & being addressed to the King, spoke very disrespectfully of his Majesty in regard to his forfeiting his Royal Word in breaking his most Sacred Coronation Oath, and Several other most malicious Speeches touching his Majesty’s Person; which being looked into by a certain Lord, the Crisis was taken into Custody, and well examined in the House of Lords & Commons, when Several debates arose in the upper & lower House, a certain Lord being of the Opinion that it was treason against his Majesty’s most Sacred Person.

A noble Duke was quite of another Opinion, and bestowed almost every Opprobrious [*sic*] epithet his memory could furnish him with on the Paper; but was clearly of opinion that it did [*not*] contain a single word of treason.

Lord S: rose up to express his utmost astonishment at the noble Duke of who opposed an amendment,—“a few Days since,” says his Lordship, “the noble Duke produced a publication, & moved a censure on it, and I think with a great deal of Justice,—what was the Consequence; the House was unanimous in expressing their just detestation & abhorrence of so infamous a publication; yet I believe no one will pretend to say that it was worse than the present, which calls the most amiable and virtuous Sovereign, this or any other Country ever was blessed with, a Tyrant, and at the same time threatens him with an end, which no person can be at a loss to apply, though the word be left in blank—.”

A message was received from the H . . . e of C s, desiring an im-

N O T Y R A N N Y.

Number Forty-One of the Political Paper called the C R I S I S,
UPON THE MEETING OF PARLIAMENT, AND THE COMMITMENT OF
STEPHEN SAYRE, Esq; TO THE TOWER OF LONDON, WILL BE PUB-
LISHED BY T. W. SHAW, IN FLEET-STREET, ON FRIDAY NEXT, THE
27th of October, at NOON.

ADDRESSED TO THE PEOPLE OF ENGLAND.

ON THURSDAY next the HELLISH Senate meet,
To lay our Rights down at a TYRANT's Feet.
See PIous GEORGE quite prostrate to the South,
Adoring ROME, this Label in his Mouth ;
" MOST HOLY FATHER, being firmly join'd
" In league with HELL, and BISHOPS to my Mind, }
" A Senate too, and Lords, SLAVES, true and kind; }
" Down at your SACRED FEET, I humbly bow,
" I, and my SLAVES, th' Associates of my Vow;
" A Vow, nor Fire, nor Sword, shall ever end,
" Till my whole Empire, to YOUR Footstool bend ;
" Thus arm'd with Zeal, and Blessing from your Hands ;
" I'll raise my PAPISTS, and my IRISH Bands
" And by a noble, well concerted Plot,
" Manag'd by MANSFIELD, and Lord BUTE my Scot ;
" I'll make AMERICA and BRITAIN know,
" That Streams of BLOOD, throughout my Reign shall flow :
" I ne'er can fight in a more GLORIOUS Cause,
. " Than to destroy their LIVES, their RIGHTS, and LAWS.

N. B. Forty Numbers of this spirited Paper are already printed, and will be sent
to any Part of London, or England, (Carriage Free) by directing to T. W. Shaw.
as above.

mediate conference, which being agreed to, the L... M... gers went to the conference, and returned in a few minutes, the D... of R.... reported the matter imparted thereat, which was desiring their Lordships' concurrence to the two following resolutions:

"Resolved That the Paper called the Crisis, No. 3. printed for T. Shaw in Fleet Street is a malicious libel." And

"Resolved, That the said paper be burned by the hands of the Common Hangman."

Thus fell No. 3 of the Crisis, which was burned at 1 o'clock March the 6th, 1775 in Palace-yard Westminster, and also at the Royal Exchange burned on the next Day pursuant to its Sentence.

There is a reference to these proceedings in Horace Walpole's letter to William Mason of February 28, 1775, wherein he writes: "However, as the two Houses do not much reckon upon bonfires to come, each is treating itself with one at present, and has ordered a Weekly paper and a Pamphlet, each called *The Crisis*, to be burnt by the common hangman; and as contradictions now go hand in hand, each party has its victim. I have seen neither of the sacrifices—both they say are very stupid; the first is too free with his Majesty; the second compliments him with the sole right of Taxation. Methinks all parliaments have a mortal aversion to the word *crisis*." To this Mason replied, under date of March 7, "As to the two *Crisis's* you mention, I can only say I envy their fate: to be burnt by the common hangman is a thing devoutly to be wished. No fate except that of the pillory exceeds it. I would be content with even an unpensioned pillory, and yet this, stern fate denies me." It is also taken notice of in an anonymous letter from London "To a Gentleman in Philadelphia, dated March 11th, 1775." (*Force's Archives*, 4th, II, 118): "You have herewith enclosed some of the late *English* papers, and a peculiar fiery piece called *The Crisis*, wrote professedly in favour of Liberty and *America*, and which, from its freedom, has suffered martyrdom at *Westminster* and the *Exchange*, by order of a prostituted Parliament."

An account of this burning is given in *The Gentleman's Magazine* (XLV, 148):

The Crisis, No. III., and a pamphlet entitled *The Present Crisis with respect to America*, were both burnt at the Royal Exchange gate, by the hands of the common hangman. There was a prodigious concourse of people, some of whom were at first very riotous; they seized and threw about the first brush

AN ADDRESS from the AUTHORS to the PUBLIC.

WE have carried on the CRISIS near Two Years from the most disinterested principles for the HONOUR and INTEREST of our Country; with a View to expose the horrid Deformity of Tyranny, Rapine, and lawless Power, and to shew the Blessings and Advantages of LIBERTY. We have braved every Danger with a Spirit and Resolution which, we flatter ourselves, few Men would have done:—We have attacked Vice, Corruption and Folly in whomsoever they were found. We now lay down this PAPER; with grateful Thanks to the Public, and as LIBERTY and VIRTUE have taken their Flight to AMERICA, the only Asylum for Freemen, we are determined to follow, and not longer struggle in vain to animate our dastardly, degenerate Countrymen with the noble Spirit of their Forefathers, against the Ingratitude of a Tyrant, whose bare-faced System of Despotism and Blood; must soon end in the Ruin of England, and the Slavery of the present BASTARD Race of Englishmen.

Printed and Published for the AUTHORS by T. W. SHAW, Fleet-Street, opposite Anderton's Coffee-Home, where Letters to the Publisher will be thankfully received. New Editions of all the Numbers of this spirited Paper, are now ready for sale, and *complts sets* will be sent to any Part of England, Carriage free.

faggots which were brought, and treated the city marshal and the hangman very ill ; but more faggots being sent, which were dipped in turpentine, they immediately took fire, and the pamphlet and periodical paper were soon consumed. Both the said publications were burnt in like manner at Whitehall the day before.

Yet a fuller account is printed in the *Kentish Gazette* (March 8, 1775) :

Tuesday, at noon, the two Sheriffs and the Hangman attended at the Royal-Exchange, in order to burn a periodical paper called *The Crisis*, No. 3, and the pamphlet entitled, *The present Crisis with America*.

As soon as the fire was lighted before the Exchange it was immediately put out, and dead dogs and cats thrown at the officers : a fire was then made in Cornhill, and the pelting still continued.

Sheriff Hart was wounded in the wrist, and Sheriff Plomer in the breast with a brick-bat ; Mr. Gates, the City Marshal, was dismounted, and with much difficulty saved his life. Three of the ringleaders were taken into custody, but soon after rescued by the mob.

The curiosity of the English mob at the burning of the papers in Palace-yard, on Monday, was very striking. By twelve o'clock hundreds of people were assembled, and a man was employed in crying a paper called *The last dying speech of the Crisis*. At one o'clock the Peace Officers of Westminster, not less than one hundred in number, formed a ring opposite to the gate of Westminster-hall ; soon after which Mess. Plomer and Hart, the Sheriffs, arrived, and went into the Exchequer Coffee-house. At twenty minutes after one the Hangman, who was waiting at the Royal Oak, went out with his faggots, to which a link being applied, they were soon in flame ; on which the Sheriffs left the Coffee-house, and the papers were committed to the fire, amidst the hissing and shoutings of a few of opposite parties ; but the people in general seemed to enjoy the holiday, and laughed heartily at the transaction. The windows were filled, the tops of some houses, and even the top of Westminster-hall were crowded. Buckhorse attended with his little jemmies ; blackguards of all denominations were plenty ; nor were the pick-pockets absent, several faces well known at Bow-street being observed on the occasion.

As soon as the condemned papers were burnt, a man threw into the fire the "Address of both Houses of Parliament to his Majesty, declaring the Bostonians in actual rebellion ;" likewise the "Address of the Bishops assembled in Convocation." The Sheriffs were much hissed for attending, and the populace diverted themselves with throwing the fire at each other. Pigeons were thrown up as at an execution at Tyburn.

Not the least interesting incident of this holocaust is the already mentioned fact that "A man was employed in crying a paper called *The Last Dying Speech of the Crisis*." With a curious mixture of good and ill luck the manuscript account before referred to has pasted at the head of it what was clearly the heading

of this broadsheet (here reproduced), from which, unfortunately, the speech itself has been cut, but the manuscript account supplies one additional fact concerning it, in stating at the very end, "The foregoing Speech, Printed by C. King, in the Strand."

The Parliamentary proceedings against *The Crisis*, however, and even its "Last Dying Speech," at most marked but the death of No. III, for, as already stated, successive numbers continued to appear weekly, and in No. VIII those most concerned in the proceedings against *The Crisis* were dealt with in the following manner.

To the Lords *Suffolk, Pomfret, Radnor, Apsley, and Sandwich.*

My Lords,

You have a peculiar Claim to an Address from the Authors of THE CRISIS, and it shall be our Business in this Paper to preserve, if Possible, the presiable [sic] INFAMY of your Names.

The Motion made by Lord Radnor, on Monday, the 27th of February, concerning NUMBER III. of the Crisis, was Unjust and Vi—us, the Paper contains nothing but the most SACRED TRUTHS, and therefore could not be a *false or scandalous LIBEL*: the amendment of the Epithet Treasonable, proposed and supported by the Lords POMFRET, SUFFOLK, APSLEY, and SANDWICH, was Infamous, and of a Piece with every other proceeding of the present Reign, and present Ministry; it shewed in a particular Manner, the BLOODY minded Disposition of prostituted Court Lords, the instruments of MURDER and PUBLIC RUIN. The immaculate Lord SANDWICH, insisted that the word Treasonable should stand Part of the Motion, as a proper Foundation for bringing the Author to exemplary [sic] and condign Punishment. Suppose, my Lords, this infamous Amendment to the RADNOR Motion had been carried, and it had stood a *false, scandalous, and treasonable LIBEL*, could the mere *ipsit dixit* of a few venal Lords, make that Treason, which in the Literal or Constructive Sense of the Word, was not so.

The Author of NUMBER III, is perfectly well acquainted with the Statute of Treasons, passed in the Reign of *Edward the Third*, and likewise with the various Expositions, and Interpretations of it; he well knew, the Paper was Written upon the true principles of the REVOLUTION, and that it could be justified by the Laws of the Land; he well knew, (though there is hardly any Villainy but what Court Sycophants may do with ease) that it was not in the Power of Lord MANSFIELD, with all his Chicanery, with all his Artifice, with all his abuse of Law, with all his perversion of Justice, with all the aid of false Construction and forced ineuendos, [sic] to bring it within the meaning of that Statute; he well knew, the Disposition of the Sovereign and his Minions, and that nothing would, or can satiate Royal, Scotch, or Ministerial Revenge, but the BLOOD of those who oppose the present most horridly cruel and most infamously wicked Measures of Government; and, my Lords, he well knew the shocking prostitution of Hereditary Peerage, and the bare-faced Treachery and Villainy of a purchased Majority in the House of Commons.

In the copy of *The Crisis* already mentioned, there is a small broadsheet announcement of No. XLI, evidently intended as a little handbill advertisement, which is here reproduced, as is also the heading of "The Last Dying Speech" before referred to. Likewise the first page of *The Crisis* No. III is given; and the Editor's Farewell in No. XCI, on the last leaf, being especially interesting, is also given in facsimile; but all of these are of necessity reduced in size from the originals.

So much for the English original. Unlike that, every American edition I have examined was printed, not as a newspaper but as a pamphlet. It is interesting to note that in several of these the printer did not have the courage to put his name, a proof in itself of the boldness of the publication; and this caution makes identification by no means easy. I have therefore taken considerable pains to give the collation of each number of each series, so as to make the identification of any scattered numbers as easy as possible.

The / Crisis / Number I. [colophon] London: Printed, 1775.
Nos. I-II. 12mo, pp. (1)-12.

Though the colophon says London, there is scarcely a doubt that this is a piece of American printing, but from what press or town I have not been able to discover. Unlike all other American editions, the numbers are here printed as one pamphlet, and not separately.

(49) / The / Crisis. / Number VIII. / 12mo, pp. 49-55, (1).
Signature G.

This is a single issue in the Harvard University Library of a series I have not found any more of. The full page of typography measures $2\frac{7}{8} \times 5\frac{1}{4}$. It is certainly a piece of American printing.

The / Crisis. / Number I. [colophon] London Printed, / Hartford: / Reprinted by Eben. Watson, near the Great Bridge. MDCCLXXV.

Nos. I-V. 16mo, pp. (1)-40+
Collation in detail.

No. I. pp. (1)- 8.	
" II. "	(9)-16.
" III. "	(17)-24.
" IV. "	(25)-32.
" V. "	(33)-40.
" VI. "	Not seen.

The / Crisis. / Number I. / [colophon] London, Printed: /
New London: Re-printed by T. Green.

Nos. I-VII. 12mo, pp. (1)-56.

Collation in detail.

No.	I.	pp. (1)-8.	
"	II.	"	Not seen.
"	III.	"	" "
"	IV.	"	" "
"	V.	"	" "
"	VI.	"	" "
"	VII.	" (49)-56.	
"	VIII.	"	Not seen.

The Crisis. / Number I. / [Newport: S. Southwick.]

Nos. I-IX. 12mo, pp. 1-72.

Collation in detail.

No.	I.	pp.	1- 8.	
"	II.	"	9-16.	
"	III.	"	17-24.	
"	IV.	"	25-31 (1).	
"	V.	"	33-40.	
"	VI.	"	41-48.	
"	VII.	"	Not found.	
"	VIII.	"	57-64.	
"	IX.	"	65-72.	

Title and collation supplied by Mr. George Parker Winship from the Carter-Brown copy, and by Mr. Richard Bliss from the Redwood Library copy, both of which are imperfect. Nos. I, II and IX have no colophon, and Nos. III-VI have the following: "London, Printed and Published for the Au- | thor, by T. W. Shaw: Newport, Re- | printed." Mr. Winship informs me that the ornaments used prove the printing to be Southwick's.

The / Crisis. / Number I / [colophon] London, Printed and published for the / Authors, by T. W. Shaw, in Fleet-Street. / New-York, Re-Printed by John Anderson, / at Beekman's-Slip.

Nos. I-XXVIII. 12mo, pp. 1-236.

Collation in detail.

No.	I.	pp.	(1)- 8.	
"	I.	"	(1)- 8.	Another edition: Colophon, "London, Printed: New-York, Re-printed by John Anderson, at Beekman's Slip."
"	II.	"	(9)- 16.	Colophon as in first number.
"	II.	"	(9)- 16.	Another edition: Colophon, "London, Printed: New-York, Re-printed by John Anderson, at Beekman's Slip."

THE CRISIS

No.	III.	pp.	(17)- 24.	Colophon as in first number.
"	III.	"	(17)- 24.	Another edition: Colophon, "London, Printed and published for the Authors, by T. W. Shaw, in Fleet Street.
"	IV.	"	(25)- 31, (1)	Colophon as in preceding issue.
"	V.	"	(33)- 40.	No colophon.
"	VI.	"	(41)- 48.	Colophon as in first number.
"	VII.	"	(49)- 56.	" " " "
"	VIII.	"	(57)- 64.	" " " "
"	IX.	"	(65)- 72.	No colophon.
"	X.	"	(74)- 80.	" "
"	XI.	"	(81)- 87, (1)	Colophon as in first number.
"	XII.	"	(89)-104.	" " " "
"	XIII.	"	(105)-111, (1)	" " " "
"	XIV.	"	(113)-119, (1)	No colophon.
"	XV.	"	(121)-126, (2)	Colophon as in first number.
"	XVI.	"	(129)-135, (1)	" " " "
"	XVII.	"	(137)-144,	No colophon.
"	XIX.			Not seen.
"	XX.	"	(165)-171, (1)	No colophon.
"	XXI.	"	(173)-180.	" "
"	XXII.	"	(181)-188.	" "
"	XXIII.	"	(189)-196.	" "
"	XXIV.	"	(197)-203, (1)	" "
"	XXV.	"	(205)-212.	" "
"	XXVI.	"	(213)-220.	" "
"	XXVII.	"	(221)-227, (1)	Colophon as in first number.
"	XXVIII.	"	(229)-236.	" " " "

For these 27 numbers there was printed a general title-page, which reads as follows: The | Crisis, | Volume I. | Containing XXVIII Numbers. | Potior
visa est Periculosa Libertas quieto servitio. | Sallust. | London Printed, | New-
York, Reprinted, by John Anderson, | at Beekman's-Slip. | M,DCC,LXX,VI.

PAGÈS' VOYAGES

by WILLIAM BEER

NO STUDENT of Texas history can fail to be interested in the romantic life of Juchereau St. Denis, who, entering Texas in 1714, passed the remainder of his life on its borders. One of the few sources of information on the life of St. Denis is the following book:

Voyages autour du Monde, et vers les deux Pôles, par terre et par mer, Pendant les Années 1767, 1768, 1769, 1770, 1771, 1773, 1774 & 1776, par M. de Pagès, capitaine des Vaisseaux du Roi, etc. . . . Paris, Moutard, 1782, 2 vols., 8vo.

The popularity of this book was such that it was immediately reprinted in Berne, Switzerland, in 1783. This edition, which is much better printed than the original, is in 3 vols., 8vo, without maps. A second edition, to which was added a voyage to Italy and Sicily, was published in 1797 in 3 vols. It was translated into English, and published in London in 1791, 2 vols., 8vo. This edition is prefaced by a mezzotint of some merit. It represents a scene in the Desert of Arabia. The polar journeys and maps are omitted. There are also translations in Dutch, Rotterdam, 1784, 12mo; in German, translated by Schneider, Frankfort, 1786, 8vo, and in Swedish, published in Upsala, 1788, 12mo.

The two volumes of the first edition of 1782 contain respectively 432 and 271 pages. The first 90 pages of the first volume contain the material interesting to the student of American history. The second volume relates to the Antarctic regions. The maps which accompany it are the terrestrial globe showing the track followed by Pagès, a part of North America giving Mexico, Texas, and the Delta of the Mississippi. The five which follow deal with

VOYAGES
AUTOOUR
DU MONDE,
ET
VERS LES DEUX POLES,
PAR TERRE ET PAR MER,

*Pendant les Années 1767, 1768, 1769,
1770, 1771, 1773, 1774 & 1776.*

Par M. DE PAGÈS, Capitaine des Vaisseaux du
Roi, Chevalier de l'Ordre Royal & Militaire de
Saint-Louis, Correspondant de l'Académie des
Sciences de Paris.

—
TOME PREMIER.
—



A PARIS,

Chez MOUTARD, Imprimeur-Libraire de la REINE;
de MADAME, & de Madame la Comtesse d'ARTOIS
rue des Mathurins, Hôtel de Cluni.

—
M. D C C. L X X X I I.
Avec Approbation & Privilége du Roi.

Asia. The eighth and ninth plates are illustrative of a native boat with three banks of oars.

Vicomte Pierre Marie François Pagès was born in Toulouse in 1748, and entered the navy at the age of nineteen. He conceived at once the project of a voyage round the world. While on duty in St. Domingo he completed his preparations, and, in 1767, left Cap Français for Louisiana. He passed through New Orleans, and went up the Mississippi to Natchitoches, crossed Texas and Mexico, and set out from Acapulco for the Philippine Islands. Failing to enter China, he continued his voyage by way of India, and arrived in Marseilles in 1771.

Pagès' prolonged absence had given rise to a belief in his death, and it was not until he was recognized by one of the friends of his youth that he was restored to his rank in the navy. He formed part of the expedition to the South Sea under Kerguelen, and later went to the Arctic regions in a whaler. He fought in the American war, and retired to St. Domingo, and was murdered there in 1793 during the insurrection of the slaves.

NOTES FROM BIBLIOGRAPHICAL JOURNALS

by VICTOR HUGO PALTSITS

BIBLIOFILIA, LA (December–January, 1901-2).

G. Magherini Graziani has brought to light a letter of Aldus Manutius the Younger, dated at Venice, July 20, 1580, which relates to his quest for materials for a work on the *Descrizione d'Italia*, upon which he was engaged at the time.

A contribution (about 3 pp.) by Tammaro De Marinis, illustrated by four cuts, is an addition to the history of Neapolitan typography during the fifteenth century.

A dissertation on "Book collecting as an investment," reprinted from the *Fortnightly Review*, by W. Roberts, is an attempt to show that the Roxburghe, Beckford, Spencer, Ashburnham and similar collections would have justified their existence if merely gathered for purposes of financial speculation. The article, necessarily statistical, has more general aspects of value.

Two new French translations of the *Legenda aurea* of Jacques de Voragine are described in an article (7 pp.) which is illustrated by three facsimiles, viz. (1) Coloniae: Ulrich Zell, 1483; (2) and (3) Utrecht: Jan Veldener, 1480.

BULLETIN DU BIBLIOPHILE ET DU BIBLIOTHÉCAIRE (January 15).

Under the title "A propos d'une Plaquette ancienne" (10 pp.), Eugène Griselle ventures the opinion, from proofs he deduces, that a little volume entitled *La grace | victorieuse | des | engagemens | du monde, | ou | la | sainte retraite | d'une ame penitente,* A Mons, MDCLXXX, is probably a fraudulent reprint of *L'Amante convertie*, relative to Louise de La Vallière, maîtresse of Louis XIV, who, disappointed in her amours, entered the cloister of the Carmelites in 1674.

Hippolyte Buffenoir gives a first instalment (17 pp.) of a study on "Jean-Jacques Rousseau et Henriette jeune Parisienne inconnue. Manuscrit inédit du xviiie siècle." Henriette was a young female correspondent of Rousseau, during his retirement at Motiers-Travers. Her surname has not been discovered, and her letters printed now, partly for the first time, add interest to the life of that versatile genius.

It will probably be news to most bibliophiles to hear that a society of book-lovers was organized in France in 1897, under the name *Société de XX*, whose membership is strictly limited to twenty, and whose publications also are limited to twenty copies each. Since its organization forty-one publications have been issued, including *La Bièvre* by Huysmans, illustrated by Lepère, the *Contes de la Fileuse* and *Notre*

Ami Perrot by Jérôme Doucet, decorated by Garth-Jones and Louis Morin, *Oeuvres choisies* by Willette, etc. The original membership fee was fixed at 100 francs, which has since been doubled. The first time that any of the publications were sold at public auction was in 1901. They fetched high prices. M. d'Eylac in an article (5 pp.) gives the details.

LIBRARY, THE (January).

“Early Pestblätter” (10 pp.) is a critical review by Campbell Dodgson, with supplementary notes by Mr. Proctor, of a series of facsimiles for which Dr. W. L. Schreiber furnished an introductory text, entitled *Pestblätter des XV. Jahrhunderts* (Strassburg : Heitz & Mündel, 1901). The publication is a valuable work for students of primitive engraving, as well as for the history of early printing. These prints “illustrate the measures prescribed by popular devotion to avert the terrors of the plague,” namely, by the invocation of certain saints. As they were originally issued at a period which coincides with the rise of both copper and wood engraving, their value is apparent. Schreiber’s title is misleading, because not all of the prints belong to the fifteenth century. These productions are in exact size of the originals, and are printed on careful imitations of old paper ; some are even colored by hand.

H. R. Plomer gives the results (11 pp.) of “An Examination of some existing Copies of Hayward’s *Life and Raigne of King Henrie IV.*” The book was first printed by John Wolfe in 1599, and resulted in the printer’s imprisonment for some weeks. It was one of the counts in the indictment of

the Earl of Essex when he was tried, in 1600, for high treason, because the Earl had permitted the author to dedicate the book to him, which offended Queen Elizabeth. The work made a great stir, and within two or three weeks about six hundred copies were sold. It came under the ban of the Archbishop of Canterbury, and had a most interesting career. Mr. Plomer has made minute investigations of the typographical vagaries of many copies which he examined, and suggests the solution of the problems he has encountered. In conclusion he says (and this view is new), “Altogether, I am of opinion that all the quarto copies found in our various libraries belong to the first edition of 1599.”

“Humfrey Wanley and the Harleian Library,” by G. F. Barwick (12 pp.), shows that Wanley, while pursuing life as a draper’s assistant, spent his spare time in studying old books and manuscripts. He was secretary of the Society for Promoting Christian Knowledge from 1702 to 1708, when Robert Harley engaged him to catalogue his extraordinary collection of manuscripts. For eighteen years Wanley devoted himself to this task. From 1715 until two weeks before his death (July 6, 1726), he kept a Diary in which he registered the whereabouts of manuscripts and books which it might be possible to obtain for the Harleian collection. The greater part of Mr. Barwick’s article consists of extracts from this interesting note-book.

“An Open Letter to Andrew Carnegie, Esquire” (about 4 pp.), is a direct bid to Mr. Carnegie for about five million dollars to rid the various English libraries of debt. As England is not wanting in millionaires, one would think that our friends across the water

could (perhaps should) be patriotic enough to supply their own needs.

The theories of Mrs. Gallup's Bi-Literal Cipher seem to be galloping and making a stir in England and Germany far above anything comparable in America. Walter W. Greg contests her deductions in "Bacon's Bi-Literal Cipher and Its Applications" (13 pp.), in which he refers to her book as "this latest-born of Baconian booby-traps," and adds, in conclusion, after a careful examination of its methods, "I have no wish to speculate upon the mental condition of any person who proposes to extract a cipher on the absolutely illogical and inconsistent method which I have endeavoured to expose."

An unusual monograph is "English Book-illustration of To-day (Some Decorative Illustrators)," by R. E. D. Sketchley (38 pp.). The method, aim and individualism of the modern illustrators are dealt with historically and æsthetically. A fine bibliography of nine pages lists the works of twenty-nine illustrators, among them Walter Crane with sixty titles. The article is accompanied by nine facsimiles.

POLYBIBLION. REVUE BIBLIOGRAPHIQUE UNIVERSELLE (February).

A review by E. G. Ledos of the proceedings of the *Congrès provincial de la Société bibliographique. Session tenue à Poitiers du 20 au 22 Novembre, 1900* (Paris: Société bibliographique, 1901. 8vo, pp. xix, 254). It contains a judicious selection of the memoirs or papers presented at the Congress. The bibliographical monographs include a *Bibliographie du dialecte limousin depuis 1870*, by M. de

Nussac; *La Société des antiquaires de l'Ouest*, by MM. de la Marsonnière; and *La Société des archives historiques du Poitou*, by la Bouralière.

The results of the 25th session of the *Réunion des Sociétés des beaux-arts des départements*, held at Paris from May 28 to June 1 of last year, are given in an octavo volume (Paris: imp. Plon-Nourrit, pp. lxviii, 793, with 68 plates). A few of the topics may be mentioned—*Les Origines de la lithographie en France*, by J. Mommaëja; *Le Livre d'heures de Marie Stuart à la Bibliothèque de Reims*, by H. Jadart; and *Notes sur le Missel d'Autun de la Bibliothèque de la ville de Lyon*, by L. Galle.

ZEITSCHRIFT FÜR BÜCHERFREUNDE (February).

A contribution written in French by Octave Uzanne, but translated into German for this magazine, is an important study of "Modern French Bookbinding," and the "Masters of Morocco Leather" (12 pp.), in which the author, who for more than twenty years has preached on these book themes, describes the renaissance which France has experienced towards the close of the nineteenth century. Seventeen illustrations accompany the text, including specimens of the work of Charles Meunier, Peter Ruban, A. Cuzin, Marius Michel, and Antoinette Wallgren.

Students of Goethe's works will be interested in Paul Seliger's article on "Unbekannte Nachahmungen von Goethes Werther" (11 pp.), in which he describes in more or less detail the plot of each of eleven imitations of Goethe's *Werther*. These works, hitherto unrecognized, range from 1777 to 1864.

Otto von Schleinitz has written a pleasant account (5 1-2 pp.) of the life and library of the late Richard Copley Christie, who died on January 9, 1901, accompanied by a portrait after the original oil painting at Owens College. Mr. Christie's library contains perhaps the largest collection known of books from the press of the French printer, Étienne Dolet. He also succeeded in bringing together about 1,000 volumes of Horace; many Aldines, among these forty *editiones principes*; early Italian and French bindings, and nearly every type of modern bookbinding; early Protestant literature produced in Italy; and literature by or relating to William Postel, Cristoforo Landino, Kaspar Schoppe (Scioppius), Johann von Sturm, and Petrus Ramus or Pierre de la Ramée.

"Drei Seltenheiten" (Three Rarities) are carefully described by Prof. Dr. Friedrich Zelle of Berlin. The books described came recently into the possession of Ludwig Rosenthal, bookseller of Munich, and are worthy of mention. (1) A Luther hymnbook (*Geystliche gesangk Buchleyn*. Wittenberg, 1524). Only three copies are known: in the Stadtbibliothek of Dresden (imperfect), in the Kgl. Bibliothek of Munich (perfect), and the newly-discovered example (perfect). (2) A Christian hymnal by Valentine Triller (*Ein Christlich Singebuch*. Breslau, 1559). It is a reissue of the 1555 edition, with a new title-page and two of the leaves of the Preface (Vorrede) reprinted. Copies are in the Kgl. Bibliothek of Berlin and the Fürstliche Bibliothek of Wernigerode. (3) Also a "Choralbuch," which Zelle believes to be unique, but, as it lacks the title, its identity has not even been positively determined.

MISCELLANEOUS NOTES.

The *Amateur d'Autographes* in its issue of January 15 promises to begin in its next number the publication of a chronological list of the catalogues which Charavay ainé issued from 1843 to 1901. There will be also two alphabetical lists, the one giving the names of amateurs and the other the facsimiles reproduced in these catalogues. In effect, it will be an indispensable auxiliary to historical and literary study.

Dr. H. Mireur has issued the first volume of his *Dictionnaire des Ventes d'Art faites en France et à l'Etranger pendant les XVIIIe & XIXe Siècles* (Paris: L. Soulié [etc.], 1901). It covers the letters A and B, and is a work of exceptional value to the art specialist.

Henri Leclerc, of Paris, announces as a prospective publication a *Bibliographie des Recueils collectifs de Poésies publiées de 1597 à 1700*, by Frédéric Lachèvre. Only 350 copies are to be issued, of which 300 are for sale at fifteen francs for each of the three volumes of the work.

The first volume of *Les Sources de l'Histoire de France*, by Auguste Molinier, has been published recently (Paris: Alphonse Picard et Fils, 1901), in the series of "Manuels de Bibliographies historique." Sections 2-4 are to follow, bringing the literature down through 1493.

A work of merit for geologists is *Bibliografia geologica della Provincia di Vicenza*, by Sebastiano Rumor and Paolo Lioy (Vicenza: Fabris. 8°, pp. 110).

The *Scottish Geographical Magazine*, Vol. XVIII, No. 1, contains an article by J. G. Bartholomew on

"The Philosophy of map-making and the evolution of a great German atlas."

The literature of charities has been enriched by a first supplement to E. Münsterberg's *Bibliographie des Armenwesens* (Berlin: Carl Heymann).

A society of the book craft of Russia was organized at St. Petersburg in 1899. Under the auspices of one of its Commissions it has issued the first volume of a systematic catalogue of books published in Russia; another Commission has brought out the first number of the Society's *Bulletin*.

In *Notes and Queries*, 9th Series, vol. VIII, pp. 39-40, 77-78, R. E. Dibdin gives "A Bibliographical Account of the Works of Charles Dibdin."

J. J. Wyer deals with "Recent Educational Bibliography" in the *English School Review*, vol. IX, pp. 534-542.

Leisure Hour for November, 1901, has an article by J. Johnston on "Chained Books in English Churches and Cathedrals."

Old Dublin newspapers are written up by L. H. Brindley in the *New Ireland Review*, for October, 1901.

In *Revue des Revues*, vol. 39, pp. 162-177, C. Simond writes concerning the evolution of the Argentine press.

The Gutenberg - Gesellschaft of Mentz purposes issuing to its members exact facsimiles of the very earliest productions of Gutenberg's press, ac-

companied by the necessary introductions and notes. The plan outlined is of the highest value to students of early typography. The astronomical almanac recently discovered by Dr. Zedler, printed in 1447, will be the first work of the series.

Sampson Low, Marston and Co., of London, are the publishers of two quarto volumes entitled *Rariora: being notes of some of the printed books, manuscripts, historical documents, engravings, pottery, etc., collected by John Eliot Hodgkin*.

The first volume, for 1900, of a very useful publication has been issued by Felix Dietrich of Leipsic, entitled *Bibliographie der deutschen Rezensionen, im Einschluss von Referaten und Selbstanzeigen* (4to, pp. xxxii-400). Its purpose is to indicate the reviews published in Germany of German and foreign books. This volume lists about thirty-eight thousand reviews, which appeared in more than a thousand periodicals.

The *Bibliothèque laurentienne* of Florence has begun to issue in parts, in phototype facsimile, the famous Pisan-Florentine manuscript of the *Pandects* of Justinian. The whole work will make about 2,000 pages. The edition is limited to one hundred copies—only seventy of which are for sale—and the price to advance subscribers is eight hundred francs (Danesi, via dei Bagni, in Rome).

AUCTION SALES

THE MORGAN LIBRARY.

The most important portion of the collection of nineteenth century first editions, formed by A. J. Morgan, of this city, and privately sold to a bookseller in the spring of 1900, was offered at auction by Bangs & Co., April 1 and 2. The collection originally contained 721 lots, but a number of these were sold, notably Kipling's *School Boy Lyrics* and the Canford Manor edition in quarto of Tennyson's *Victim*, 1867 (the copy belonging to Lady Charlotte Schreiber, one of the amateur compositors), and a few items had been added from other sources, among the latter being the Bruton-French copy of Grimm's *Popular German Stories*, the earliest issue of the first edition. The long series of the works of the two Brownings, Stevenson, and Tennyson were almost intact, however; and the sale is bibliographically important for bringing forward some of the rarest of modern first editions and, in the case of the late poet laureate, several private issues never before offered at auction anywhere. In all there were 496 lots, and in most instances the most important items sold well.

Under the name of Tennyson 92 lots were catalogued. The highest-priced item was that rare volume of 1842, *Morte d'Arthur; Dora, and other*

Idylls, containing the two title poems, *The Gardener's Daughter, Audley Court, Walking to the Mall, St. Simeon Stylites, Ulysses, and Godiva*. The Morgan copy was in full levant morocco, gilt top, uncut, and sold for \$490. It was the first copy sold at auction of which any record exists. *The Sailor Boy*, of which twenty-five copies were privately printed in 1861, also came into the auction-room for the first time, and realized \$275. It was in morocco extra, uncut, the original paper covers being preserved. The same interest was attached to the *Morte d'Arthur* of 1866, the Canford Manor private press issue, and to *The Silent Voices*, 1892, the separate issue for copyright purposes. The Morgan copy of this edition of *Morte d'Arthur* was in full morocco, gilt edges, and had been presented to Miss Adeline M. Chapman (later Mrs. A. E. Guest) by Arthur E. Guest, January 31, 1867. It sold for \$410. No other copy is said to be known. *The Silent Voices*, in full morocco, uncut, brought \$140. Only a few copies are in existence.

The Canford Manor edition of *The Window; or, The Loves of the Wrens*, 1867, brought \$400. It was in full morocco, gilt edges, and was the copy that formerly belonged to Lady Charlotte Schreiber, who assisted in its printing. This rarity has made five

appearances in the auction-room of late years, the earliest sale being that of John Mansfield Mackenzie's copy, in 1889, which sold for £36. The copy given by the poet to John Simeon, and bearing an inscription to that effect, brought £46 at Sotheby's, April 22, 1895. The Morgan copy of Shepherd's pirated reprint of *The Window* sold for \$35. Another example fetched \$65 at Bangs's, February 13, 1901. It is a curiosity, nothing more.

Three of Tennyson's privately printed plays were offered—*The Falcon*, 1879, *The Cup*, 1881, and *The Promise of May*, 1882. *The Falcon*, in full levant morocco, gilt edges, sold for \$230. Only three copies have been sold at auction—Mr. Morgan's, Mr. Arnold's, in the original wrappers, which fetched \$410 last May, and the copy, also in paper covers, that brought £52 at Sotheby's, November 20, 1899. *The Cup*, in morocco extra, uncut, realized \$340. A copy, in paper covers, brought \$280 at Bangs's, January 15, 1900, and another, same condition, sold for £46 at Sotheby's, November 20, 1899. No other auction sales are known. *The Promise of May*, in levant morocco, uncut, was the second copy to come into the auction-room. Mr. Arnold's, in paper covers, realized \$430 last May. The Morgan copy sold for \$331.

The *Poems, Chiefly Lyrical*, 1830, in boards, uncut, fetched \$80, the *Poems*, 1842, same state, selling for \$72. *Helen's Tower*, 1861, in the original paper covers, brought \$75. The record price is the £56 paid for a copy in morocco, sold at Sotheby's in November, 1899. Another, in paper, brought £23 10s. in London in May, 1900, and a third, in morocco extra, fetched \$100 at Bangs's last

season. None of the four contained Browning's poem on the same subject, printed on a separate leaf nine years later. *Idylls of the Hearth*, 1864, made its second appearance in the American auction-room, and realized \$85. It was in levant morocco, uncut. Mackenzie had the author's proof-sheets, with a few corrections, and at his sale in 1889 the volume brought £25 10s. At Mr. Foote's second sale, in 1895, it was resold for \$225. *The Last Tournament*, 1871, the scarce private issue, brought the record price of \$245. It was in morocco extra, uncut. A copy in the same state was sold at Sotheby's in February, 1900, for £31 10s., and another, also rebound, brought £22 in London, May 6, 1901. *A Welcome to Her Royal Highness, Marie Alexandrovna, Duchess of Edinburgh*, no date, but 1874, on two leaves, fetched \$112.50. The only other sale is that of March 31, 1898, at Bangs's—\$170. Had it been the 8vo edition, which is considered the earliest form, it would doubtless have brought a much higher price. *Carmen Saeculare, an Ode*, privately printed, 1887, realized \$155. It was in the original paper covers. The other sales of which any records are known are: November 20, 1899, at Sotheby's, paper covers, £31; July 18, 1900, same place, same condition, £29; and January 18, 1900, at Bangs's, also in the original wrappers, \$138.

The original proof-sheet of *The Charge of the Light Brigade*, one page folio, with corrections and alterations by Tennyson, sold for \$440, and the original manuscript of *Rifle Clubs*, written in 1859, but first printed in the original form in 1899, brought \$365. The latter was inserted in a

copy of the edition in book form. It is an early version of *The War*, which was printed in the London *Times*, May 9, 1859.

Robert Browning's *Pauline*, 1833, his first and rarest book, sold for \$720, which is close to the record price for the book—the £145 paid at the Crampon sale in 1896 for a copy in morocco extra, gilt edges, by Bedford, with a note in the author's autograph on the fly-leaf. The Morgan copy, in full levant morocco, gilt edges, by Cuzin, had this inscription on the title page : "By Robert Browning, his first publication, privately distributed. This copy was given me by his father, my eldest brother, Reuben Browning." It is the same copy that sold for \$260 at the George T. Maxwell sale in Boston in April, 1895. The binding, a handsome example of modern French work, undoubtedly added to its value at the Morgan sale, but the rarity of the book is celebrated and remains as great as it was a few years ago. Since 1886 only four copies have been sold at auction : Foote's, Crampon's, Arnold's, and Morgan's. The Arnold copy, sold last year in the original boards for \$700, would have brought much more had it not been for a slight defect in one leaf. It had previously sold for £120 at Sotheby's, December 3, 1900.

Mrs. Browning's first book was also in the Morgan collection, and sold for \$410. It was in full levant morocco, gilt edges—the condition of nearly all the Brownings in the library. Mr. Arnold's copy brought \$425 last May, and Mr. Foote's realized \$330 in 1895. No other auction sales in recent years of *The Battle of Marathon* can be traced. That great rarity, *Sonnets*, by E. B. B., 1847, the first issue of the *Sonnets from the Portuguese*,

made its second appearance in the auction-room, selling for \$285. It had been rebound, like the Arnold copy, which realized \$440 last season. The Arnold copy formerly belonged to Charles Kingsley, and that fact is known to have decidedly influenced the bidding. Robert Browning's *Cleon*, 1855, morocco, sold for \$46 (Arnold's, \$80), and *The Statue and the Bust*, 1855, sheets, unbound, for \$78 (Arnold's, \$91). The proof-sheets of *The Agamemnon of Æschylus*, 1877, with many alterations, by Browning, brought \$70. Inserted was an autograph letter of the poet, presenting the proofs to George Barnett Smith. Browning's *Letters to Various Correspondents*, 1895, rendered unique by the presence of twelve of the original letters in the poet's autograph, sold for \$154.

An extensive series of Stevenson first editions were offered. *The Story of a Lie*, 1882, brought \$62.50; *Father Damien*, Sydney, 1890, morocco, uncut, going for \$52.50, and *An Object of Pity*, 1892, bringing \$72.50. *Macaire*, Edinburgh, 1885 (a presentation copy from Stevenson's fellow author, Henley), fetched \$72.50. Keats's *Lamia*, original boards, uncut, with the label, sold for \$200 (Mr. Arnold's brought \$215 last May). The Morgan collection originally contained the interesting copy of the *Poems*, 1817, which Keats gave to Thomas Richards and which was later in the possession of Leigh Hunt and still later in the Frederickson library. The best of the Lambs were gone, and only two of the rarest Shelley items remained : *An Address to the Irish People*, 1812, morocco, which brought \$102, and *The Cenci*, 1819, original boards, uncut, which sold for \$190.

The copy of Grimm's *Popular Sto-*

ries, London, 1826, the first issue (the first volume being in the original illustrated boards, and the second in boards, cloth back), which had sold for £84 at the Bruton sale in London in 1895, and for \$600 at the French sale last year, was resold for \$425. A number of interesting American first editions were offered, Lowell's *A Year's Life*, original boards, paper label, uncut, selling for \$59 (it was the fine Bierstadt copy), and Whittier's *At Sundown*, 1890, the private print of that year, bringing \$39. Two Kelmscott Press books were offered, Shakespeare's *Poems* and Tennyson's *Maud*. They brought \$77.50 and \$25.50 respectively.

On March 10, 11 and 12, and April 7, 8 and 9, Bangs & Co. sold the library of the late Isaac Dayton, of New York. The collection was chiefly devoted to the best editions of the best authors, and contained few works of especial rarity or value. A sale of more bibliographical importance was that of March 24, 25 and 26, which brought forward a number of rare books and choice editions. Seven of the Kelmscott Press publications were sold, and brought the following prices: *Poems by the Way*, 1891, \$55; *Dream of John Ball*, 1892, \$50; *Reynard the Foxe*, 1893, \$32; *Psalmi Penitentiales*, 1894, \$21; *Of the Friendship of Amis and Amile*, 1894, \$16.50; *Child Christopher*, 1895, \$24; and

The Sundering Flood, 1897, \$45. For the most part, these prices show a depreciation from the prices of last season. *Poems by the Way*, which brought \$55, sold for \$90 at Bangs's, October 21, 1901, and *The Sundering Flood* sold for \$30 at the same auction.

The collection of the late William Carey, of the Century Company, which Bangs & Co. sold April 3 and 4, was chiefly interesting because it contained a complete set of the Grolier Club publications, as far as issued, including three items never before sold. These three were Mr. De Vinne's *Title Pages as Seen by a Printer*, 1901, which brought \$32.50; *Poets Laureate Catalogue*, 1901, which fetched \$3.50, and *History of Helyas, Knight of the Swan*, 1901, which realized \$46.

The *Decree of Star Chamber* sold for \$150, the *Rubaiyat* bringing the same sum. On January 22 another copy of the latter book was sold for \$150 at Bangs's. Two copies of Irving's *Knickerbocker's New York* brought \$110 each, the *Philobiblon* selling for \$87, the Hawthorne portrait for \$62.50, the Lowell portrait for \$21, and the Franklin for \$23.

The collection contained many presentation copies of first editions of the minor authors of to-day. Mr. Andrews's *Roger Payne*, on Holland paper, sold for \$70. Another copy fetched \$82 at Bangs's January 22.

REVIEWS

EARLY AMERICAN FICTION, 1774-1830. BEING A COMPILATION OF THE TITLES OF AMERICAN NOVELS, WRITTEN BY WRITERS BORN OR RESIDING IN AMERICA, AND PUBLISHED PREVIOUS TO 1831. BY OSCAR WEGELIN, STAMFORD, CONN. PUBLISHED BY THE COMPILER, 1902. 8VO, PP. 28 (2).

Complementary to his *Early American Plays*, 1714-1830, printed by the Dunlap Society in 1900, Mr. Wegelin now issues, in a limited edition of one hundred and fifty copies, the above work, and in so doing supplies the first systematic attempt to catalogue this particular class of our early literature. The compiler alludes to the fact that peculiar difficulties have attached to his work, because of the striking lack of interest in American fiction shown by both collectors and public libraries; and to the book-loving philosopher it is a puzzling matter why the early poetry and plays of native authorship should have long been such favorites of the collectors, and the no less mediocre but bibliographically interesting novel have been so slighted. Royal Tyler's play of the *Contrast* is little rarer than his novel of the *Algerian Captive*, yet it sells for ten times the price; and a perfect copy of Brackenridge's *Modern Chivalry* is far more difficult to find than his high-

priced *Death of Montgomery*. The first edition of Mrs. Foster's *Coquette* is a far scarcer book than the first edition of Mrs. Bradstreet's *Tenth Muse*, yet the only copy ever offered for sale at auction, so far as I know, was sold for fifty cents, and such instances might be many times multiplied. The truth is, the average collector and the average librarian are not pioneers, and rarely strike into a new field, unless the way has been blazed by some one for them; and usually value a class, or a book, not by its intrinsic interest, but by the number of competitors they must encounter in collecting, and, still worse, by the prices they must pay. There is no more curious and fascinating field for a book-lover than the literature of Pope and the *Dunciad*, yet it was scarcely salable at any price until Col. Grant's collection was brought to the hammer, since which a sudden interest is reported, and prices have doubled and quadrupled. And this is but an illustration. Interest in American poetry was first stimulated by the disposal of the Greene collection and the reprints of the Dunlap Society; and the dispersal of the Brinley and McKee collections drew the attention of collectors to American dramatic literature. Now it is to be presumed the list under review will add this third branch of American belles lettres to many a col-

lector's field of activity, and it will be found to be equally fascinating and more difficult to obtain, and will probably experience a rise in prices that will at once make it popular to those who value books only in dollars and cents.

So far as the present work is concerned, Mr. Wegelin disarms criticism by a frank acknowledgment in his preface of its imperfections; and it is, in truth, not an attempt at a bibliography, but rather a more or less uneven catalogue, some of his descriptions being fairly full, and a few even "lined," but others little better than those of a title-a-liner. First place is assigned to some thirty, the authors of which the compiler has not been able to discover; and, after these are disposed of, the remainder are grouped under their authors alphabetically arranged. In all some hundred and fifty are mentioned. To these the following additions can be contributed:

History of Charles Wentworth, Esq. By Edward Bancroft. London: 1770.

Adventures of Alonso. By a Native of Maryland. London: 1775.

Mentoria. By Mrs. Rowson. Philadelphia: 1794.

Amelia; or, the Faithless Briton. Boston: 1798.

Lord Rivers. Newbern, N. C.: 1802.

Emily Hamilton. By a Young Lady

of Worcester County. Worcester: 1803.

Laura. By Miss R. Rush. New York: 1809.

Glencarn. By George Watterston. Alexandria: 1810.

The Spy Unmasked. By H. L. Barnum. New York: 1828.

Lawrie Todd. By Joseph Galt. New York: 1830.

JAMES GATES PERCIVAL. AN ANECDOTAL SKETCH AND A BIBLIOGRAPHY. BY HENRY E. LEGLER. THE MEQUON CLUB. MILWAUKEE, WIS. 16MO, PP. 61.

In an edition of one hundred copies, the Mequon Club, of which we are told no more, issues a little volume with the above title. The larger part is devoted to a pleasantly told series of incidents and anecdotes in the life of one who, in 1828, we are informed, was made the central figure in a plate for the *New York Mirror* of "the likenesses of nine living American poets," his associates being Bryant, Sprague, Pierpont, Irving, Woodworth, Brooks, Pinckney and Halleck. The bibliography seems to be an accurate and careful piece of work, though it is to be regretted that the titles are not lined, and the list of authorities is both full and precise. Without any pretensions to fine book-making, it is a well-printed little brochure and shows good evidence of careful preparation and completion.

THE GROLIER CLUB

The Year Book for 1902, recently issued to members of the Club, contains, besides the usual list of officers and committees, and the constitution and by-laws, matters of more than passing interest in the reports of the President and other officers, made at the annual meeting in January.

The prosperous year is summed up by the President, Mr. Howard Mansfield, in the following words :

"Our numbers, both of resident and non-resident members, have been kept substantially at the limit ; our publications, we think, have maintained the reputation of the Club ; our library has grown in volumes and usefulness ; our funds have increased, and the interest of our members in the Club and its purposes is unabated."

The increased funds, as shown by the Treasurer, amount to \$5,058.29, and the net assets to \$105,140.04. This state of things, coupled with the fact that the membership is full and the waiting list a long one, has warranted increasing the membership fee to \$100 for Resident members and \$50 for Non-residents.

The publications, already described in these columns, were three in number, making a total of thirty-nine books printed since the publication of *A Decree of Star Chamber* in 1884.

Mr. Mansfield's reference to the projected edition of *The Scarlet Letter*,

which the owners of the copyright, Messrs. Houghton, Mifflin & Co., have given the Club permission to make, carries with it a promise of interest to all lovers of that classic:

"Both the Committee on Publications and the Council are agreed that this book, when issued by the Club, should be in every way exceptional, and should represent, in illustration, type, paper and binding, and also in size, an ideal form of Hawthorne's novel."

A proposed publication which is awaited by the outside world with great interest is the *One Hundred Famous Books*. Of it the Committee on Publications say :

"All the type has been set, and some of the forms are now on press. It is a work which will require unusual care ; it is not probable that the book can be made complete before June."

Four public exhibitions were held during the year, and catalogues were issued in connection with two of them. There were also two private exhibitions. The subjects of the exhibitions were : Engravings by Women, Dramatic Prints, Examples of Bookbindings, Engravings After Gilbert Stuart, German Woodcuts, Mosaic Book-bindings, and Etchings by Piranesi.

The annual Ladies' Day was the occasion of the opening of the interesting exhibition of engravings by

women, at which time, also, an address was read by Mr. Charles de Kay on "Women Engravers and Their Work."

In his annual address for 1901, Mr. Mansfield had referred to the desire of the Council to make the Club Library more available, under proper restrictions, to all who might wish to use it; and he now speaks again of the purpose to extend the courtesies of the Library both to individuals outside the Club and to other organizations who are in-

terested in any of its various subjects.

A special meeting of the Club was held on Thursday, April 17, when there was given a private view of a collection of etchings by Sir Seymour Haden, P. R. A.; and on the following day, which was the annual Ladies' Day, there was an address on "Sir Seymour Haden as an Etcher," by Mr. Royal Costissoz.

The exhibition of etchings will remain open until Saturday, May 10.

NOTES

Augustus De Morgan's paper "On the Difficulty of Correct Description of Books," contributed in 1853 to the *Companion to the Almanac*, has never since been republished. The Bibliographical Society of Chicago now contemplates a reprint of it, "(possibly the first of a series of reprints and translations)," in an edition of 300 copies, for which they invite subscriptions at a dollar each. The work will be elegantly produced by the Blue Sky

Press of Chicago. The treasurer of the society, Carl B. Roden, should be addressed at the Chicago Public Library.

We regret to find that the Bibliography of Freneau, printed in our last issue, is seriously inaccurate in a number of particulars, and we shall therefore have it thoroughly revised and send it, without charge, to all our subscribers.

MILTON'S "COMUS"

by LUTHER S. LIVINGSTON

MILTON'S little play *Comus*, the first edition of which is herewith reproduced in facsimile, is the author's first book and, after *Paradise Lost*, considered his most important work. In this first edition, as will be seen, it is called simply "A Maske presented at Ludlow Castle," etc., and in the two collected editions of Milton's Minor Poems published during his lifetime, the first in 1645 and the second in 1673, the title is the same. *Comus*, the name of one of the principal characters, was, it seems, given to the "Maske" by some later editor.

At the time *Comus* was written and acted, "1634, on Michaelmasse Night," the 29th of September, Milton was in his twenty-sixth year. Although he had already written a number of pieces both in English and Latin, only one had, apparently, been printed. This was his little poem of sixteen lines, *An Epitaph on the Admirable Dramatick Poet, W. Shakespeare*, which is found, but without author's name, among the prefatory verses in the Second Folio, printed in 1632.

Even when this little play was printed in 1637 Milton seems to have been diffident about acknowledging the authorship. It was very probably printed with his permission, as the motto on the title, from Virgil, was evidently selected by him. Masson paraphrases this:

"Ah ! wretched and undone ! Myself to have brought
The wind among my flowers!"

The dedication, it will be noticed, is written and signed by H. Lawes, whose reason for printing is said to be "that the often copying of it hath tir'd my pen to give my several friends satisfaction." This Lawes was one of the most famous composers of music of the time in England, and it was under his direction and to his music

MILTON'S "COMUS"

that the "Maske" was produced at Ludlow Castle. The occasion was the celebration of the entry of the Earl of Bridgewater upon the Welsh Presidency, and the place was the great Hall of Ludlow Castle, in which, according to tradition, the elder of the two Princes murdered in the Tower had been proclaimed King, with the title of Edward V, before commencing his fatal journey to London.

The play contains six speaking parts only. Of these, the most important, "The Attendant Spirit," was taken by Lawes, the director of the play and author of the music. The part of "The Lady" was taken by Lady Alice Egerton, youngest daughter of the Earl, then about fifteen years of age. The parts of the "Elder Brother" and the "Second Brother" were played by the two younger brothers of Lady Alice, Viscount Brackley, to whom this printed edition is dedicated, and Mr. Thomas Egerton. These two young noblemen had already had a taste of stage acting, having taken juvenile parts in Carew's *Coelum Britannicum*, which had been performed the previous February in the royal Banqueting-house at Whitehall, in which the King himself, Charles I, took part.

The stage-copy, or one of them, perhaps in Lawes' own autograph, is still preserved in the library at Bridgewater House, and the music of five of the six songs, in Lawes' own autograph, is in the British Museum.

An earlier draft of the poem in Milton's own handwriting is preserved in the Library of Trinity College, Cambridge, in that precious thin folio of forty-six pages (besides eight blank pages), mostly in Milton's own hand, and containing all but a few of the minor English Poems.

The first edition is, needless to say, very rare, only one copy having been offered at auction in America. That, a fine one, bound by Matthews, brought \$425.00 in the Ives sale in 1891. A copy sold at Sotheby's in 1894, in the sale of the library of Sir Joseph Hawley, brought £123, and another in 1899, from the library of the Rev. William Makellar, brought £150. This latter copy is now in the library of Mr. E. D. Church, of New York city. We are indebted to him for the privilege of making this facsimile.

It is a volume of twenty leaves, the first eight of which are reproduced in this number of THE BIBLIOGRAPHER. The remaining pages will follow in succeeding issues.

A MASKE

PRESENTED

At Ludlow Castle,

1634:

On Michaelmasse night, before the
RIGHT HONORABLE,

JOHN Earle of Bridgewater, Vicount BRACKLY,
Lord President of WALES, And one of
His MAIESTIES most honorable
Privie Counsell.

*Ehen quid volui misero miki : floribus austrum
Perditus* —————

LONDON,

Printed for HUMPHREY ROBINSON,
at the signe of the Three Pidgeons in
Pauls Church-yard. 1637.



TO THE RIGHT
HONORABLE,
JOHN Lord Vicount BRACLY,
Son and heire apparent to the Earle,
of Bridgewater, &c.

MY LORD,

DHis Poem, which receiv'd its
first occasion of birth from your
selfe, and others of your noble
familie, and much honour from
your own Person in the performance, now
returns againe to make a finall dedication
of it selfe to you. Although not openly
acknowledg'd by the Author, yet it is a
legitimate off-spring, so lovely, and so
much desired, that the often copying of
it hath tir'd my pen to give my severall

A 2 friends

The Epistle Dedicotorie.

friends satisfaction, and brought me to a necessitie of producing it to the publick view; and now to offer it up in all rightfull devotion to those faire hopes, and rare Endowments of your much-promising Youth, which give a full assurance, to all that know you, of a future excellency. Live sweet Lord to be the houour of your Name, and receive this as your owne, from the hands of him, who hath by many favours beene long oblig'd to your most honour'd Parents, and as in this repre-
sentation your attendant Thyrsis, so now in all reall expression

Your faithfull, and most
humble Servant,

H. L A V V E S.



A MASKE
PERFORMED BEFORE
the Præsident of W A L E S
at Ludlow, 1634.

The first Scene discovers a wild
wood.

The attendant Spirit descends or enters.

Before the starrie threshold of Ioves Court
My mansion is, where those immortall shapes
Of bright aëreall Spirits live inspear'd
In Regions mild of calme and serene aire,
Above the smoake and stirre of this dim spot
Which men call Earth, and with low-thoughted care
Confin'd, and pester'd in this pin-fold here,
Strive to keepe up a fraile, and feaverish being
Vnmindfull of the crowne that Vertue gives
After this mortall change to her true Servants
Amongst the enthron'd gods on Sainted seats.
Yet some there be that by due steps aspire

B

To

To lay their just hands on that golden key
 That ope's the palace of Aternity :
 To fetch my errand is, and but for such
 I would not soile these pure ambrosial weeds
 With the ranck vapours of this Sin-worne mould.

But to my task. *Neptune* besides the sway
 Of every salt Flood, and each ebbing Streme
 Tooke in my lot 'twixt high, and neather *Jove*
 Imperial rule of all the Sea-girt Iles
 That like to rich, and various gemms inlay
 The unadorned bosome of the Deepe,
 Which he to grace his tributarie gods
 By course commits to severall government
 And gives them leave to weare their Saphire crowns,
 And weild their little tridents, but this Ile
 The greatest, and the best of all the maine
 He quarters to his blu-hair'd deities,
 And all this tract that fronts the falling Sun
 A noble Peere of mickle trust, and power
 Has in his charge, with temper'd awe to guide
 An old, and haughtie Nation proud in Armes :
 Where his faire off-spring murs't in Princely lore
 Are comming to attend their Fathers state,
 And new-entrusted Seepter, but their way
 Lies through the perplex't paths of this dreare wood,
 The nodding horror of whose shadie brows
 Threats the forlorne and wandring Passinger.
 And here their tender age might suffer perill
 But that by quick command from Soveraigne *Jove*
 I was dispatcht for their defence, and guard,
 And listen why; for I will tell yee now
 What never yet was heard in Tale or Song

From

From old, or moderne Bard in hall, or bowre.

Bacchus that first from out the purple Grape
 Crush t the sweet poysen of mis-ufed Wine
 After the *Tuscan* Mariners transform'd
 Coasting, the *Tyrrhenic* shore, as the winds listed,
 On *Circes* Iland fell (who knowes not *Circe*
 The daughter of the Sun? whose charmed Cup
 Whoever tasted lost his upright shape,
 And downward fell into a grovling Swine)
 This Nymph that gaz'd upon his clustering locks
 With Ivie berrries wreath'd, and his blith youth
 Had by him, ere he parted thence, a Son.
 Much like his Father, but his Mother more,
 Whom therefore she brought up and *Comus* nam'd,
 Who ripe, and frolick of his full growne age
 Roaving the *Celtick*, and *Iberian* fields
 At last betakes him to this ominous wood,
 And in thick shelter of black shades imbowr'd
 Excells his Mother at her mightie Art
 Offring to every wearie Travailer
 His orient liquor in a Chrystall glasse
 To quench the drouth of *Phæbus*, which as they tast
 (For most doe tast through fond intemperate thirst)
 Soone as the Potion works, their humane count'rance
 Th'expressse resemblance of the gods is chang'd
 Into some brutish forme of Wolfe, or Beare
 Or Ounce, or Tiger, Hog, or bearded Goat,
 All other parts remaining as they were,
 And they, so perfect in their miserie,
 Not once perceive their soule disfigurement,
 But boast themselves more comely then before
 And all their friends; and native home forget

To roule with pleasure in a sensuall stie.
 Therefore when any favour'd of high *love*
 Chances to passe through this adventrous glade,
 Swift as the Sparkle of a glancing Starre
 I shoote from heav'n to give him safe convoy,
 As now I doe : but first I must put off
 These my skie robes spun out of *Iris* wooffe,
 And take the weeds and likenesse of a Swaine,
 That to the service of this house belongs,
 Who with his soft Pipe, and smoothi-dittied Song,
 Well knows to still the wild winds when they roare,
 And hush the waving woods, nor of lesse faith,
 And in this office of his Mountaine watch,
 Likeliest, and neerest to the present aide
 Of this occasion. But I heare the tread
 Of hatefull steps, I must be viewlesse now.

Comus enters with a Charming rod in one hand,
 his Glasse in the other, with him a rout of
 Monsters headed like sundry sorts of wilde Beasts,
 but otherwise like Men and Women, their apparel
 glistening, they come iu making a riotous and vnru-
 ly noise, with Torches in their hands.

Comus. The starre that bids the Shepheard fold,
 Now the top of heav'n doth hold,
 And the gilded Carre of Day
 His glowing Axle doth allay,
 In the steepe *Atlantik* streme,
 And the slope Sun his upward beame
 Shoots against the duskie Pole,
 Pacing toward the other gole

Of his Chamber in the East.

Meane while welcome Joy, and Feast,
Midnight shout, and revelrie,
Tis sic dance, and Jollitie.

Braid your Locks with rosie Twine,
Dropping odours, dropping Wine.

Rigor now is gone to bed,
And Advice with scrupulous head,
Strict Age, and sowre Severitie
With their graue Sawes in slumber lie.

We that are of puier fire;
Immitate the starrie quire,
Who in their nightly watchfull Spheares,
Lead in swift round the Months and Yeares.

The Sounds; and Seas with all their firmie drove,
Now to the Moone in wavering Morrice move,
And on the tawny sands and shelves,
Trip the pert Fairies and the dapper Elves;
By dimpled Brooke, and Fountaine brim,
The Wood-nymphs deckt with daisies trim,
Their merry wakes, and pastimes keepe,
What hath night to doe with sleepe?
Night hath better sweets to prove,

Venus now wakes, and wakens Love.

Come let us our rights begin

'Tis onely day-light that makes Sin
Which these dun shades will ne're report.

Haile Goddess of Nocturnall sport
Dark-vaild *Cotyto*, t' whom the secret flame
Of mid.night Torches burnes; mysterious Dame
That ne're at call'd, but when the Dragon woome
Of Stygian darknesse spets her thickest gloome

And makes one blot of all the aire,
 Stay thy clowdie *Ebon* chaire,
 Wherein thou rid'st with *Hecat'*, and befriend
 Vs thy vow'd Priests, till utmost end
 Of all thy dues be done, and none left out
 Ere the blabbing Easterne scout
 The nice Morne on th'*Indian* steepe
 From her cabin'd loop hole peepe,
 And to the tel-tale Sun discry
 Our conceal'd Solemnity.
 Come, knit hands, and beate the ground
 In a light fantastick round.

The Measure.

Breake off, breake off, I feele the different pace
 Of some chast footing neere about this ground,
 Run to your shrouds, within these Brakes, and Trees
 Our number may affright : Some Virgin sure
 (For so I can distinguisch by mine Art)
 Benighted in these woods. Now to my charmes
 And to my wilie trains, I shall e're long
 Be well stock't with as faire a Heard as graz'd
 About my Mother *Circe*. Thus I hurle
 My dazzling Spells into the spungie aire
 Of power to cheate the eye with bleare illusion,
 And give it false presentments, lest the place
 And my queint habits breed astonishment,
 And put the Damsel to suspiciois flight,
 Which must not be; for that's against my course;
 I under faire prætents of friendly ends,
 And wel plac't words of glozing courtesie
 Baited with reasons not unplausicle

Wind me into the easie hearted man,
 And hug him into snares ; when once her eye
 Hath met the vertue of this Magick dust,
 I shall appeare some harinlesse Villager
 Whom thirst keepes up about his Country geare
 But here she comes, I fairly step aside
 And hearken , if I may , her buisnesse here.

The Ladie enters.

This way the noise was, if mine eare be true
 My best guide now, me thought it was the sound
 Of Riot, and ill manag'd Merriment,
 Such as the jocond Flute, or gamesome Pipe
 Stirs up among the loose unleter'd Hinds
 When for their teeming Flocks, and granges full
 In wanton dance they praise the bounteous *Pan*,
 And thanke the gods amisse. I should be loath
 To meet the rudenesse , and swill'd insolence
 Of suoh late Wassailers ; yet ô where else
 Shall I informe my unacquainted feet
 In the blind mazes of this tangled wood ?
 My Brothers when they saw me wearied out
 With this long way, resolving here to lodge
 Vnder the spreading favour of these Pines
 Stept as they se'd to the next Thicket side
 To bring me Berries, or such cooling fruit
 As the kind hospitable woods provide.
 They left me then, when the gray-hooded Ev'n
 Like a sad Votarist in Palmers weeds,
 Rose from the hindmost wheels of *Phæbus* waine.
 But where they are, and why they came not back
 Is now the labour of my thoughts, 'tis likeliest

They

They had ingag'd their wandring steps too far,
 And envious darknesse; e're they could returne,
 Had stolne them from me, else ô theevish Night
 Why shouldest thou, but for some felonious end
 In thy darke lanterne thus close up the Stars,
 That nature hung in Heav'n, and fill'd their lamps
 With everlasting oile to give due light
 To the misled, and lonely Travailer.
 This is the place, as well as I may guesse
 Whence even now the tumult of loud Mirth
 Was rife, and perfect in my listening eare,
 Yet nought but single darknesse doe I find,
 What might this be? a thousand fantasies
 Begin to throng into my memorie
 Of calling shapes, and beckning shadows dire,
 And ayrie tonges, that syllable mens names
 On Sands, and Shoars, and desert Wildernesses.
 These thoughts may startle well, but not astound
 The vertuous mind, that ever walks attended
 By a strong siding champion Conscience. —
 O welcome pure-ey'd Faith, white-handed Hope
 Thou flittering Angel girt with golden wings,
 And thou unblemish't forme of Chastitie
 I see yee visibly, and now beleeve
 That he, the Supreme good, t'whom all things ill
 Are but as slavish officers of vengeance
 Would send a glistening Guardian if need were
 To keepe my life, and honour unassail'd.
 Was I deceiv'd, or did a sable cloud
 Turne forth her silver lining on the night?
 I did not erre, there does a sables cloud
 Turne forth her silver lining on the night

And

And casts a gleame over this tufted Grove.
 I cannot hallow to my Brothers, but
 Such noise as I can make to be heard fardest
 He venter, for my new enliv'nd spirits
 Prompt me; and they perhaps are not farre off.

Song.

*Sweet echo, sweetest Nymph that liv'st unseen
 Within thy ayrie shell*

*By slow Meander's margent greene,
 And in the violet-imbroider'd vale
 Where the love-lorne Nightingale
 Nightly to thee her sad Song mourneth well.*

*Canst thou not tell me of a gentle Paire
 That likest thy Narcissus are?*

*O if thou have
 Hid them in some flowrie Cave,
 Tell me but where*

*Sweet Queen of Parlie, Daughter of the Sphere,
 So must thou be translated to the skies,
 And give resounding grace to all Heav'n's Harmonies.*

Com. Can any mortall mixture of Earths mould
 Breath such Divine enchanting ravishment?
 Sure something holy lodges in that brest,
 And with these raptures moves the vocal aire
 To testifie his hidden residence;
 How sweetly did they float upon the wings
 Of Silence, through the emptie-vaulted night
 At every fall smoothing the Raven downe
 Of darknesse till she smil'd: I have oft heard

C

My

My mother *Circe* with the Sirens three
 Amidst the flowrie-kirtl'd *Naiades*.
 Culling their Potent hearbs, and balefull drugs
 Who as they sung, would take the prison'd soule
 And lap it in *Elysium*, *Scylla* wept,
 And chid her barking waves into attention,
 And fell *Charybdis* murmur'd soft applause:
 Yet they in pleasing slumber lull'd the sence
 And in sweet madnesse rob'd it of it selfe,
 But such a sacred, and home-felt delight,
 Such sober certainty of waking blisse
 I never heard till now. Ile speake to her
 And she shall be my Queene. Haile forreine wonder
 Whom certaine these rough shades did never breed
 Vnlesse the Goddessesse that in rurall shrine
 Dwell'ſt here with *Pan*, or *Silvan*, by bleſt Song
 Forbidding every bleake unkindly Fog
 To touch the prosperous growth of this tall wood.

La. Nay gentle Shepherd ill is lost that praise
 That is addrest to unattending Eares,
 Not any boast of skill, but extreamie shift
 How to regaine my sever'd companie
 Compell'd me to awake the courteous Echo
 To give me answer from her mossie Couch.

Co. What chance good Ladie hath bereft you thus?

La. Dim darknesse, and this leavie Labyrinth.

Co. Could that divide you from neere-ushering

La. They left me weary on a grassie terfe. (guides?

Co. By falsehood, or discourtesie, or why?

La. To seeke i'th vally some cooble friendly Spring.

Co. And left your faire side-all unguarded Ladie?

La. They were but twain, & purpos'd quick return.

Co.

Co. Perhaps fore-stalling night prevented them?

La. How easie my misfortune is to hit!

Co. Imports their losse, beside the præsent need?

La. No lesse then it I should my brothers lose.

Co. Were they of manly prime, or youthful bloom?

La. As smooth as *Hebe's* their unrazord lips.

Co. Two such I saw, what time the labour'd Oxe

In his loole traces from the furrow came,

And the swink't hedger at his Supper sate;

I saw them under a greene mantling vine

That crawls along the side of yon small hill,

Plucking ripe clusters from the tender shoots,

Their port was more then humaine; as they stood,

I tooke it for a faerie vision

Of some gay creatures of the element

That in the colours of the Rainbow live

And play i'th plighted clouds, I was aw-strooke,

And as I past, I worshipt; if those you seeke

It were a journey like the path to heav'n

To helpe you find them. *La.* Gentle villager

What readiest way would bring me to that place?

Co. Due west it rises from this shrubbie point.

La. To find out that good shepheard I suppose

In such a scant allowance of starre light

Would overtask the best land-pilots art

Without the sure guesse of well-practiz'd feet.

Co. I know each lane, and every alley greene

Dingle, or bushie dell of this wild wood,

And every boskic bourne from side to side

My daylie walks and ancient neighbourhood,

And if your stray attendance be yet lodg'd

Or shroud within these limits, I shall know

Ere morrow wake, or the low-roosted larke
 From her thach't palate rowle, if otherwise.
 I can conduct you Ladie to a low
 But loyall cottage, where you may be safe
 Till further quest'. *La.* Shepheard I take thy word,
 And trust thy honest offer'd courtesie,
 Which oft is sooner found in lowly sheds
 With smoakie rafters, then in tapstrie halls,
 And courts of Princes, where it first was nam'd,
 And yet is most p[er]e[ct] ended: in a place
 Lesse warranted then this, or lesse secure
 I cannot be, that I should feare to change it,
 Eye me blest Providence, and square my triall
 To my proportion'd strength. Shepheard lead on.—

The two Brothers.

Eld. bro. Vnmuffle yee faint stars, and thou fair moon
 That wontst to love the travailers benizon
 Stoope thy pale visage through an amber cloud
 And disinherit *Chaos*, that raigns here.
 In double night of darknesse, and of shades;
 Or if your influence be quite damm'd up
 With black usurping mists, some genile taper
 Though a rush candle from the wicker hole
 Of some clay habitation visit us
 With thy long levell'd rule of streaming light
 And thou shalt be our starre of *Arcadie*
 Or *Tyrian Cynosure*. *2 Bro.* Or if our eyes
 Be barr'd that happiness, might we but heare
 The folded flocks pen'd in their watled cotes,
 Or sound of pastoral reed with oaten stops,
 Or whistle from the Lodge, or village cock

Count

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"Thus far written at Passy, 1784. I am now about to write at home, Aug. 1788—but cannot have the help expected from my Papers, many of them being lost in the War."

The remainder of the manuscript, pages 105 to 220, bringing the narrative down to 1759, was written in Philadelphia in 1788 and 1789.

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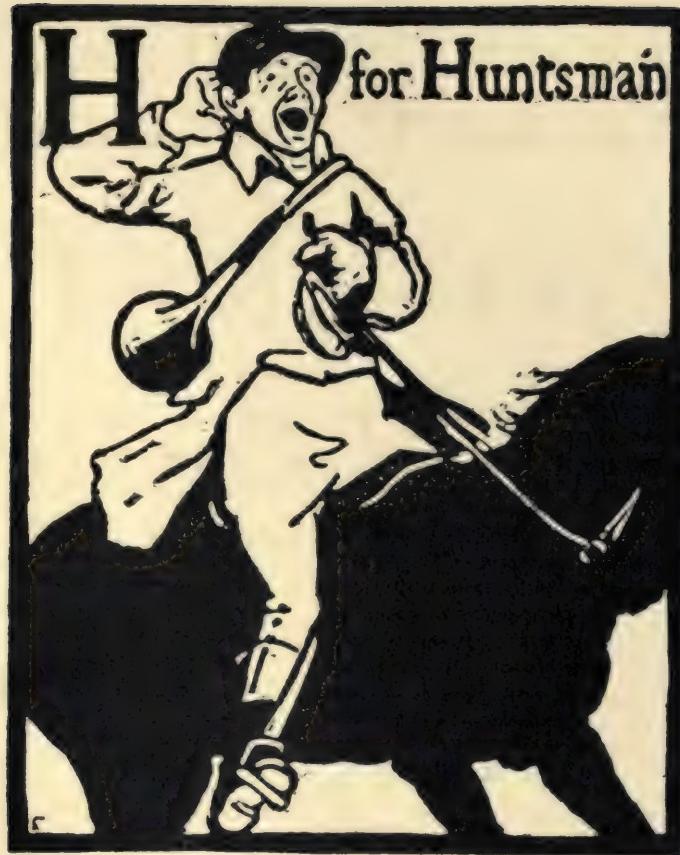


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* A rare and little known piece, being a condensed History of New England. Pages 15 to 18 contain an account of the conversion of the Indians and of the various Indian churches in New England. At the end are two pages of "Books lately Printed for R. Baldwin" not included in Sabin's collation. The headline of the second page of advertisement and the page numbers of two leaves have been cut into by the binder's knife.

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